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Europe's Three Finest Record Departments . . . with unrivalled facilities for choosing and listening. Each department (Classical, Popular and Export) is personally supervised by its own Manageress. You can rely upon them and their assistants to select the best available recording of any work, if you are uncertain in your choice. Any make of record currently available in Britain, including stereo, can be readily supplied, including a wonderful selection of Continental recordings. Close liaison with manufacturers enables us to place orders in advance and many of them give us priority in allocating records in short supply

Pre-Recorded Tapes We stock all pre-recorded tapes and stereo tapes; choose them in the Ground Floor Record Department

Record Tokens for Every Make of Record Imhofs own Record Tokens are available at values from 7/6 upwards for *any* make of record. They are valid for ever and we will gladly send the records chosen to any address in the world. No charge for the greetings card

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IMHOFS

Overseas music-lovers are invited to send for a copy of '*This Year of Hi Fi 1959*'—the year book of 1959 Hi Fi equipment. This exclusive Imhof presentation is lavishly illustrated, beautifully produced and packed with the latest information on equipment for monaural and stereophonic reproduction. Helps you choose, tells you all about hi fi and stereo, and how to house your system. '*This Year of Hi Fi 1959*' is FREE! A copy will be sent to you by return post!

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Holst

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The London Symphony Orchestra

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Beethoven

VIOLIN CONCERTO

Ruggiero Ricci

L.P.O./Boult

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Dvorák

* FROM THE NEW WORLD' SYMPHONY

Enrique Jorda conducting

N.S.O. of London

ACL 18

Rossini/Respighi

LA BOUTIQUE FANTASQUE

Ernest Ansermet conducting

The London Symphony Orchestra

ACL 7

This page gives only a selection of the Aces, released to date. The full list, together with the new Aces, is given in the Ace of Clubs supplement each month.



Rossini

OVERTURES: THE THIEVING MAGPIE;

WILLIAM TELL; SEMIRAMIS;

THE SILKEN LADDER

Eduard van Beinum conducting

The Concertgebouw Orchestra

ACL 15

Wagner

TANNHÄUSER OVERTURE AND VENUSBERG

MUSIC; FLYING DUTCHMAN OVERTURE;

RIDE OF THE VALKYRIES

Hans Knappertsbusch conducting

The Vienna Philharmonic Orchestra

ACL 22

Bizet

CARMEN (a) and L'ARLESIENNE (b) SUITES

(a) Anthony Collins

(b) Eduard van Beinum conducting

The London Philharmonic Orchestra

ACL 9

Tchaikovsky

SYMPHONY NO. 5

Hans Schmidt-Isserstedt conducting

The Hamburg Radio Symphony Orchestra

ACL 3

1812 and HAMLET OVERTURES

Sir Adrian Boult conducting

The London Philharmonic Orchestra

ACL 10

ROMEO AND JULIET

Eduard van Beinum conducting

The London Philharmonic Orchestra

CAPRICCIO ITALIEN

Carl Schuricht conducting

The Paris Conservatoire Orchestra

ACL 11

* PATHETIQUE' SYMPHONY

Charles Münch conducting

The Paris Conservatoire Orchestra

ACL 20

Handel

THE WATER MUSIC

Boyd Neel conducting

The Boyd Neel Orchestra

ACL 19

Vortexion quality equipment



TWELVE-CHANNEL ELECTRONIC MIXER

This is similar to the 4-channel, but is fitted with 12 hermetically sealed controls. 12 balanced line microphone transformers potted in Mumetal boxes, and a mains transformer also potted in Mumetal. All components which can affect noise are tested and selected before insertion. It is supplied in standard steel case or 7-inch rack panel.



30/50 WATT AMPLIFIER

Gives 30 watts continuous signal and 50 watts peak Audio. With voice coil feedback distortion is under 0.1%, and when arranged for tertiary feedback and 100 volt line it is under 0.15%. The hum and noise is better than —85 db referred to 30 watt.

It is available in our standard steel case with Baxendale tone controls and up to 4 mixed inputs, which may be balanced line 30 ohm microphones or equalised P.U.s to choice.



120/200 WATT AMPLIFIER

Will deliver 120 watts continuous signal and over 200 watts peak Audio.

It is completely stable with any type of load and may be used to drive motors or other devices to over 120 watts at frequencies from 20,000 down to 30 cps in standard form or other frequencies to order. The distortion is less than 0.2% and the noise level —95 db. A floating series parallel output is provided for 100-120 V. or 200-240 V. and this cool-running amplifier occupies 12½ inches of standard rack space by 11 inches deep. Weight 60 lb.



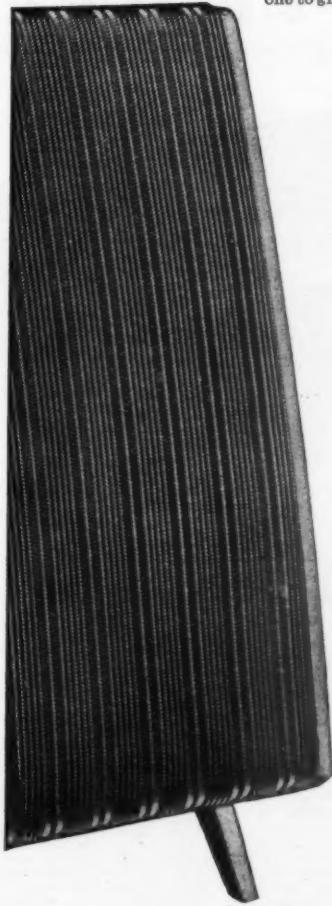
VORTEXION LIMITED,
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Full details and prices of the above on request

CHOOSING YOUR SOUND

Selecting a loudspeaker by audition is the most difficult problem confronting the purchaser of high quality equipment as it is necessary to differentiate the sound heard into two components—that due to the programme and that due to the speaker. The following procedure, whilst being by no means exhaustive, will help to ensure that the choice is the correct one to give the maximum musical pleasure in the years to come.



8 POINTERS FOR YOU TO FOLLOW

Not more than four loudspeakers should be tested at one time in order to avoid confusion and the listener should be symmetrically seated in relation to the loudspeakers.

Ask your dealer to feed a clean programme to one of the loudspeakers with all amplifier controls level. A good local studio VHF transmission is best for this test as very few records can be played on wide range speakers without some degree of filtering.

Adjust the volume level to give the correct perspective for the programme. (i.e., so that the volume is commensurate with the impression of distance in the programme.)

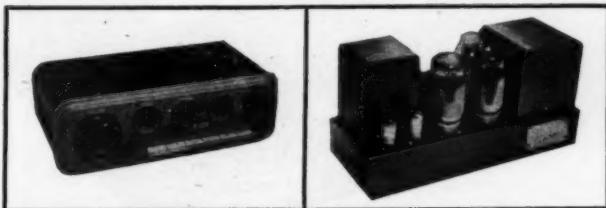
Listen to each loudspeaker in turn. In professional listening tests the greatest care is taken to pre-set the relative power fed to each loudspeaker as it is very important that they all operate at the same apparent loudness. If your dealer is not fitted up with this facility, then he or you will have to adjust the volume by hand—as accurately as possible.

Try to decide which loudspeaker is the most natural. Beware of sensationalism or "gimmick" balances. If the sound is sensational, make sure it is the music that is sensational and not the loudspeaker.

Next take a modern recording or recordings of your choice (as sensational as you like this time). Using the loudspeaker previously selected as the most natural, play the recording and adjust the filters to reproduce the maximum quality inherent in the recording. With these same settings refer back to the other loudspeakers to see that the one selected in the first test remains the best in the second test.

Should there still be doubt, try changing the relative positions of the loudspeakers in the room.

There are of course additional tests which should be made—adequate power output—adequate dispersion, etc. Best of all—but unfortunately seldom possible—is to borrow the speaker of your choice from a friend and try it at home.



The fact that the QUAD electrostatic shows up as first choice under these conditions does not invalidate the test procedure. It may be recommended for loudspeakers of all types, shapes and sizes.

QUAD

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See Situations Vacant section for interesting Staff Vacancy

JASON

JTV UNIT

As well as providing excellent reception from FM and TV sound broadcasts, this Unit may safely be fed directly into a tape-recorder if required. Hitherto, the dangers inherent in connecting to a modern TV receiver have made it impossible to take recordings. In the JTV Unit two switched controls are used, one to select FM or AM transmissions, and one to select the programmes. The magic-eye operates in conjunction with a fine tuner for initial setting. This Unit is self-powered in conformity with other Jason Matching Equipment, and as such is suitable for shelf-mounting and is very easily installed.

£25.7.3

Inc. £6.3.3 P/Tax

FMS/2

In this carefully designed self-powered unit, A.F.C. is incorporated to eliminate drift, whilst dual-limiters combat the effects of aeroplane "flutter". A well-designed discriminator ensures minimum distortion. Model FMS/2 is designed for reception of the three B.B.C. sound programmes which are selected by the front panel control. The name of the programme lights up on the front panel as it is tuned in. The unit is styled in conformity with other Jason Matching Equipment, and as such is suitable for shelf-mounting, and is very easily installed.

£22.15.8

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Switched tuners for f.m. and t.v. sound

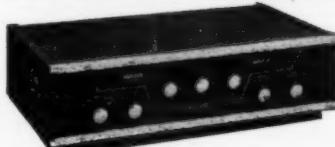


JASON "EVEREST" RECEIVERS

Advance Announcement to Readers of "The Gramophone"

The "Everest" is a new portable receiver available in two versions using six and seven transistors respectively, and an exclusive type high-quality loudspeaker with extra-powerful magnet system. The 7-transistor model is exceptional in that it successfully incorporates an R.F. stage, 3-ganged tuning and A.V.C. This adds considerably in gain and selectivity to an already highly efficient design, making it suitable for travelling as well as stationary use. Printed circuits used in both models. "EVEREST 6" £22.3.9 (inc. £5.7.9, P/T). Kit of Parts, complete, comes to £15.9.0 (inc. P/T). "EVEREST 7" £25.3.3 (inc. £6.2.3 P/T). Kit of Parts complete, comes to £17.8.0 (inc. P/T).

JASON amplifiers



J.2-10 Mk. III

Additional refinements to this highly successful amplifier include playback facilities direct from stereo tapehead with a signal to noise ratio better than 55db. The power output has been increased to 15 watts sine wave per channel. To eliminate possible hum by valve heaters, all the first stages are operated from a D.C. supply. Stereo switching facilities have been extended to include transposing outputs. A further position permits the channels to be paralleled so that when playing single channel records through a stereo pick-up, vertical distortion is cancelled. The speaker phase switch has been brought to the front together with a two-position rumble filter control. Signal to noise ratio with magnetic pick-up has been increased to 60 db with reference to a 3 mV input sensitivity. 5 input stages. Low pass variable filter. Treble and bass cut and boost. For A.C. Mains 110 and 200-250 volts.

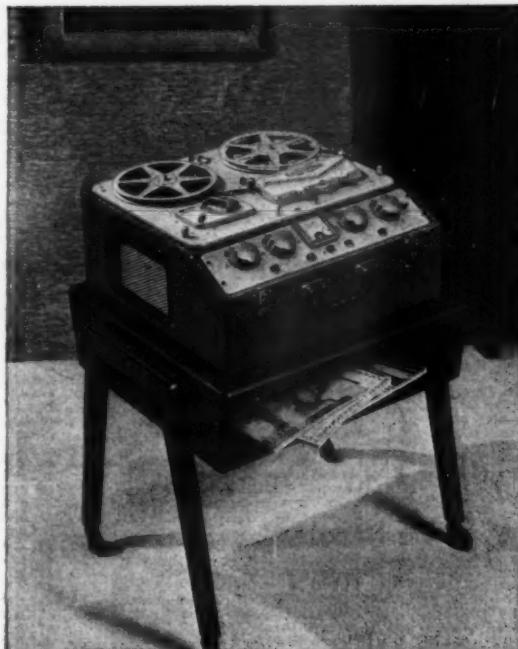
J.10 Mk. III Single Channel Amplifier £24.8.0

FROM LEADING DEALERS EVERYWHERE
Full details of models mentioned here, together with others in the series, gladly sent on request. Demonstrations at our showrooms as below:

TRADE DEMONSTRATIONS. Wednesday and Thursday afternoons from 2.0 p.m.

PUBLIC DEMONSTRATIONS. Including Saturday mornings and all times other than Wednesday and Thursday afternoons.

"Ask the man who owns one"



The man about to buy a Tape Recorder may be pardoned if—after reading some of the more extravagant claims appearing in advertisements—he finds himself in a state of complete mental confusion. We for our part have always preferred to make no claims for Ferrograph performance other than the conservative factual information to be found in our printed specifications. To us, the most satisfying and encouraging feature is the high reputation enjoyed by the Ferrograph in all parts of the world—particularly among those to whom cost matters little but to whom quality is paramount. It is a notable fact—for which we are grateful—that this almost legendary reputation has been created by Ferrograph users themselves and not by us.

"Ask the man who owns one" would seem to be singularly appropriate for intending Ferrograph purchasers. If you are seriously interested in good music—if it is your ultimate intention to build up your own personal tape library of the world's classics—if high quality recording really means something to you—if the possibilities of stereophonic sound excites your imagination, we believe that nothing less than the incomparable Ferrograph will satisfy you.

Series 4A

With standard monaural Recording
Playback facilities

Model 4A/N 3½/7½ i.p.s.	81 gns.	With optional stereo sound playback facilities in addition (when used with Stere-Ad Unit.)
*Model 4AN/CON 3½/7½ i.p.s.	81 gns.	Model 4S/N 3½/7½ i.p.s. 88 gns.
Model 4A/H 7½/15 i.p.s.	86 gns.	*Model 4SN/CON 3½/7½ i.p.s. 88 gns.
Model 4AH/CON 7½/15 i.p.s.	86 gns.	Model 4SH/CON 7½/15 i.p.s. 93 gns.
* Suffix CON denotes chassis form for building into own cabinet.		*Model 4SH/CON 7½/15 i.p.s. 93 gns. Stere-Ad Unit (when required) 30 gns.

Series 4S

With optional stereo sound playback facilities in addition (when used with Stere-Ad Unit.)

Model 4S/N 3½/7½ i.p.s. 88 gns.

*Model 4SN/CON 3½/7½ i.p.s. 88 gns.

Model 4SH/CON 7½/15 i.p.s. 93 gns.

*Model 4SH/CON 7½/15 i.p.s. 93 gns.

Stere-Ad Unit (when required) 30 gns.

Stereo 88

With full stereophonic recording and playback facilities

Model 88 7½/15 i.p.s. 105 gns.

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Leak TL12 Plus	£18.10.0
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Quad II	£22.10.0
Pilot HFA/II	24 gns.
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Ferrograph 66N 94 gns. £252

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Avantic writes

A music-lover may well have an excellent ear for determining the quality of what he hears, yet little or no knowledge of the technicalities of the equipment he listens to. Yet modern equipment depends completely for its success on functional characteristics and electro-mechanical design. The intending purchaser now familiar with such things must turn therefore to the Dealer for guidance. So it is desirable that the Dealer has wide technical knowledge and understanding of customers' requirements. Modern Electrics provides excellent example of such service and as manufacturers of first-class reproducing equipment, we appreciate to the full the efforts of Modern Electrics to make Hi-Fi acceptable to non-technical and technical listeners alike. Avantic is a popular name at 164 Charing Cross Road.

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- * 8 watts output.
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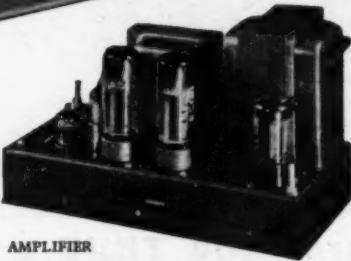
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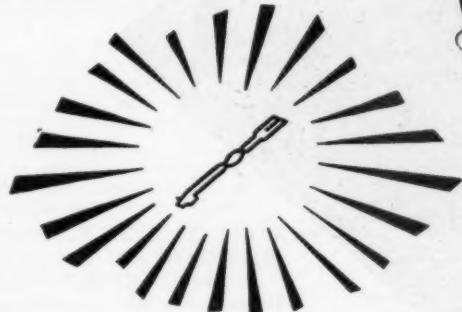
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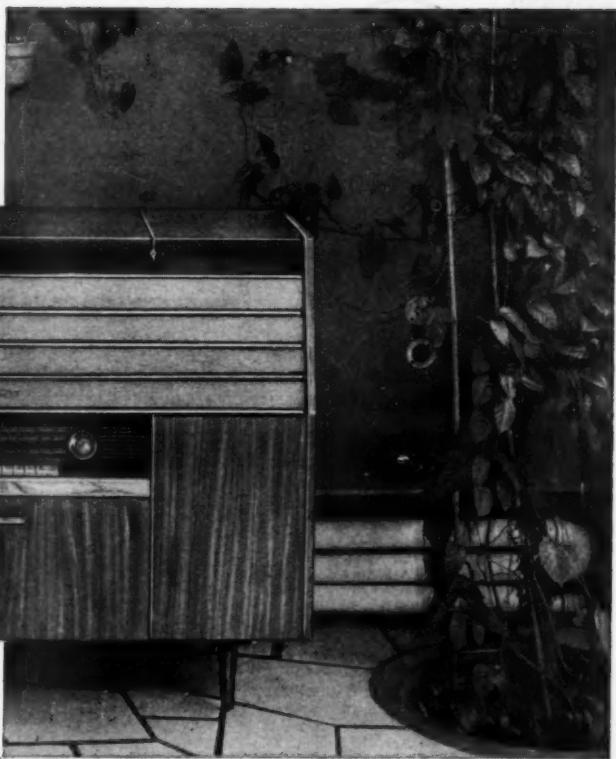
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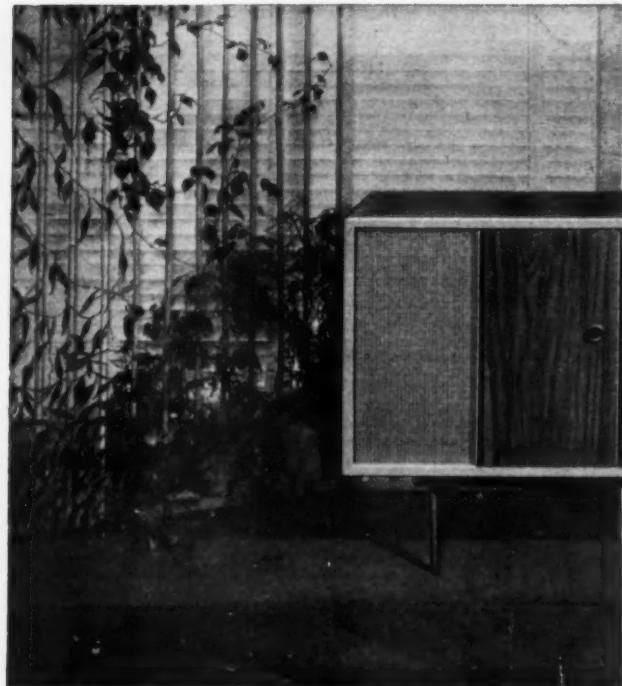
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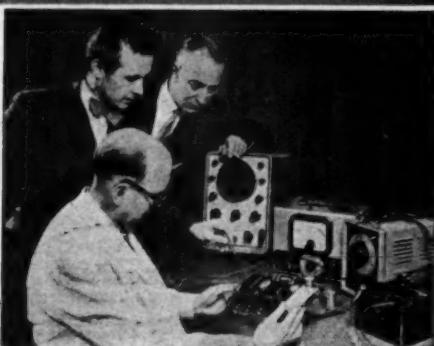
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It is now opportune to pay a sincere and special tribute to E. R. Lewis, Chairman of the Decca Company, whose courage, tireless energy, and fearless leadership have paved the way and illuminated the path of progress. He possesses that rare faculty of fully absorbing the value and potential of new ideas with electrifying alacrity; moreover, he exudes an enthusiasm which is contagious, and which inspires all around him to do great things. We are grateful to him for his fine contribution to the Gramophone Industry. He has given it new and potent life. The introduction of the Long-Playing record by Decca into this country in 1950 lifted us into an entirely new world of opportunity, and resurrected a struggling industry from the doldrums of exhaustion.

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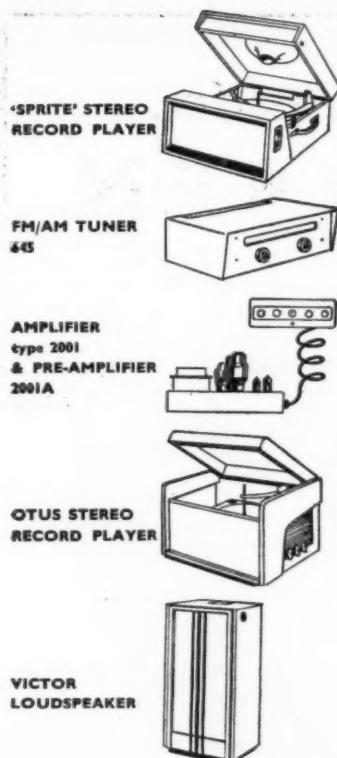
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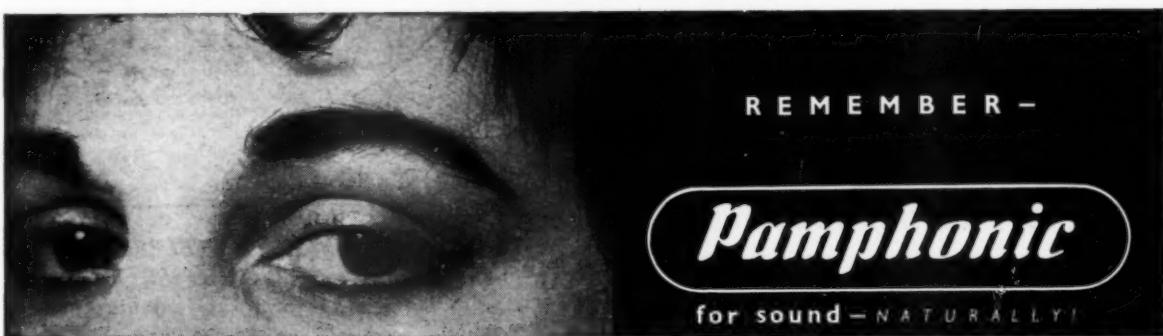


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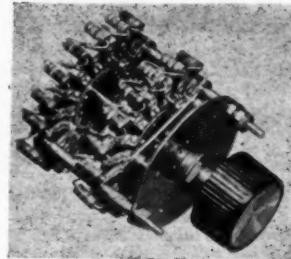
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JUNE 1959 - VOL. XXXVII - No. 433

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HENRY PURCELL—THE BRITISH ORPHEUS (1659–1695)

By DAVID COX

*The Heav'ly Quire, who heard his Notes from
high,
Let down the Scale of Musick from the Sky.*

More precisely, less fancifully, Dryden also spoke of "Mr. Purcell, in whose Person we have at length found an English-Man, equal with the best abroad". Even Dr. Burney found this composer of the previous century to be "as much the boast of England in music as Shakespeare in the drama, Milton in epic poetry, Locke in metaphysics, or Sir Isaac Newton in mathematics and philosophy". And in our own day, even the insular French describe Purcell (in the *Larousse* musical dictionary) as "une des gloires de la musique". A glory which reflects the best in our English tradition, enriched by the assimilation of Italian and French elements, and brought to flower through genius and great originality.

Although it is three hundred years since Purcell's birth, no composer seems nearer to us today, none more vital or more human. The vitality—this century's rediscovery of the living reality of his music, after long neglect, is part of the re-birth of our native tradition; and the sympathy which Michael Tippett, Benjamin Britten, and others feel for Purcell's music has done much to encourage its revival. Tippett has spoken of "a special sense of continuity with this Restoration composer". The revival has only very slowly manifested itself in the gramophone catalogues: up to the early nineteen-fifties the inadequate representation of Purcell was appalling. Much has been done to improve the situation since then; but there are still many wide gaps.

Purcell's genius was such that he could illuminate whatever he touched—and he touched all branches of music. Particularly is his greatness displayed in his unique sense of word-setting and his gift for dramatic characterisation by means of melodically-intricate recitative. These qualities, in astonishingly vivid form, are found in—to take a familiar example—the intensely moving scena, *The Blessed Virgin's Expostulation* (no satisfactory recording of which is as yet available here). The realisation of the *continuo* part of such works as this is one of

the many problems in the revival of a lost tradition in performance. Many people dislike Britten's published realisations of Purcell, finding them un-Purcellian, too personal. But what Britten says on this subject, in a recently-published volume of essays by various authors (*Henry Purcell*, edited by Imogen Holst), is of interest: "... one must of course complete the harmonies in the way the figures indicate. If there are gaps in these (and there are many) a knowledge of the period and the composer's personal style should help. But just a filling in by these harmonies above the correct notes is not enough; one dimension is still lacking, the dimension of one's personal reaction to the song . . ." (All right, provided this extra dimension be not too important in itself!)

In song—in the wedding of English words and music—Purcell at his best is without peer. His melodic genius evolved a remarkable compromise between the poetry as recited (the dramatic aspect) and a regular metrical design (originating from the dance). Flexibility and regularity are combined, often with the greatest subtlety, in the most beautiful and telling manner. Two fine examples of this are the *Evening Hymn* and *Music for a While*, where, over the regularly-recurring pattern of a ground bass, a highly expressive, irregular melodic line pursues its independent course. Many, also, are the far simpler jewels in which words, musical phrase and rhythm combine in a highly original, free and (after the event) inevitable way. Purcell was himself an accomplished singer, and all his vocal writing, from the extremes of decorative word-painting to the simple artless melody or bawdy tavern-song, is written with a singer's understanding. Alfred Deller's recordings of some of Purcell's best songs have a truly authentic ring; and for those who prefer the contralto voice to the more Purcellian counter-tenor, there is an excellent alternative in Helen Watts's recording of an attractive group of Purcell songs (including two which Deller has made popular—*Music for a While* and *If Music be the Food of Love*).

What "opera" had come to signify in Purcell's day is clearly described by

Dryden: "An Opera is a poetical Tale or Fiction, represented by Vocal and Instrumental Musick, adorn'd with Scenes, Machines and Dancing. The suppos'd Persons of this musical Drama, are generally supernatural, as Gods and Goddesses, and Heroes, which at least are descended from them . . . The Subject therefore being extended beyond the limits of Human Nature, admits of that sort of marvellous and surprising conduct, which is rejected in other plays". Writing theatre-music that was mostly very incidental indeed, Purcell had ample opportunity to employ his dramatic instinct and great melodic gifts—but usually not for very long at a stretch: he was therefore never obliged to face the real operatic problems of "the unification of drama with musical technique" (as Tippett has put it). *Dido and Aeneas*, recognised as a masterpiece of music-drama stemming from the masque, was Purcell's only stage work written as he himself wanted to write it—"a story sung with proper action" (in his own words)—but the limitations were nevertheless severe: it had to be a short, not-too-difficult, small-scale work for performance by a girls' school. The excellent musical qualities of this opera are on the whole well realised in the recording under Geraint Jones, with Kirsten Flagstad as Dido—recorded more or less as the work was performed in Bernard Miles's little Mermaid Theatre in St. John's Wood not so long ago.

Outstanding among recordings of Purcell's theatre music, however, is *The Fairy Queen*, under Anthony Lewis, with a cast that includes Elsie Morison and Peter Pears, both accomplished Purcell singers. Here is Purcell at his most consistently delightful, in a quasi-operatic mixture of "marvellous and surprising conduct" suggested by Shakespeare's *A Midsummer Night's Dream*. Amid the stream of incidental music which Purcell had to turn out (songs, dances, choruses, instrumental interludes, and so on) much can be found that is of a high degree of excellence. Again directed by Anthony Lewis, we have a record that includes some of the music from *The Tempest*, *Diocletian*, and *The Virtuous Wife*.

The Indian Queen—with its exotic story of rival Peruvians and Mexicans—has music of a consistently high standard throughout, as performances in the Third Programme in recent years have shown; but a recording of anything substantial from this work is not yet generally available: until recently only “I attempt from love’s sickness to fly” was to be obtained; but now it is good to have Helen Watts’s performance of one other song from it (included in the recital already mentioned)—surely one of the finest of all Purcell’s melodies, “They tell me that you mighty powers above”.

Much of the music which Purcell was required to write—for the court, the theatre, and the church—is uninspired. It could hardly have been otherwise. He was obviously very little interested in the series of birthday odes for Queen Mary—though the last of them, *Come, ye Sons of Art* (which is recorded) manages to contain some fine music. And later, Purcell wrote the impressive *Music for the Funeral of Queen Mary* (1695), which was played also at the composer’s own funeral in the same year. Of Thurston Dart’s arrangement of this work, excerpts are satisfactorily recorded under Geraint Jones. In the production of odes and welcome songs for all occasions—the hack-work of a royal composer—the professional technique of effectively using stereotyped formulas often took the place of inspiration and real feeling. But the *Ode to St. Cecilia* of 1692 is quite different. The stimulus of the joyous public occasion for which it was written, and the inspiration of the patron saint of music, produced one of the finest of Purcell’s odes; and the recording of this, under Michael Tippett, has been commended by D.S. as “a must for every Purcell-lover”.

The style of Purcell’s church music is frankly secular, in accordance with the fashionable taste of the time. A large proportion of his anthems were written for the Chapel Royal, for Charles II, who wanted entertainment and nothing too seriously religious in the choice of words. In “verse” anthems with accompaniment by strings, Purcell uses a combination of his theatre and chamber-music technique—often with splendid effect, as in *My beloved shake*, one of his most sensitive compositions (the words from the Song of Solomon). *Rejoice in the Lord alway* contains a light-hearted setting of the words “And the peace of God which passeth all understanding”—and the effect is nevertheless very moving. On the other hand, the earlier anthem *Save me, O God* is intensely serious and deeply felt. A very small number indeed of Purcell’s church compositions are recorded—and quite inadequately into the bargain. This is indeed a very serious gap.

Most of the instrumental music has now been adequately recorded, thanks largely to Thurston Dart, whose Jacobean Ensemble plays the Twelve Sonatas of 1683 and the Ten Sonatas of 1697. The former are described by Dart as “sonate da chiesa in the high Italian style—classical, flowing, assured, yet filled with that love of mingled sweetness and strangeness which has given so much

English music its special character”. The title-page states that they were written for “two Viollins and Basse; to the Organ or Harpsichord”. In this performance a chamber-organ is deliberately used in preference to the harpsichord, as this seems to reflect the composer’s preference—a dubious assumption—and to reflect also the probable scarcity of harpsichords in England in Purcell’s day. The other set of sonatas was put together in a rather slapdash way after Purcell’s death, from various loose papers which had belonged to the composer. In both these very welcome recordings, seventeenth-century conventions of performance are carefully observed.

Thurston Dart has also edited and recorded, on harpsichord, clavichord and old organ, all the surviving keyboard works of Purcell—mainly consisting of dance movements, with many arrangements of tunes from the dramatic music and elsewhere.

Among the instrumental music we find a brilliant miniature trumpet concerto (*Sonata in D*), well recorded. And the Swiss consort of viols—August Wenzinger’s *Schola Cantorum Basiliensis*—has given us all Purcell’s string Fantasies. The playing is warm, stylish and polished, agreeable in tone, and brings the music very much to life.

We have brought a great deal of the music of Purcell to life in this twentieth century; but his personality remains shadowy, ill-defined. Handwriting experts may tell us that he was aloof, antisocial: we need not believe it. The music, with all its tenderness, warmth, brilliance, humour, and originality, suggests a many-sided (if not complete) and very human personality: we can believe that if we wish. At any rate, he showed us, by the character and greatness of his own works, the lines along which our English music might have developed. Thirty-six was a cruelly tender age for him to be taken from us, just when England needed him so badly.

LETTER FROM AMERICA

By HAROLD C. SCHONBERG

THE quantity of current releases, both stereophonic and monophonic (with stereo assuming more and more importance as the record companies come into the fold with stereo duplications of older monophonic releases), continues as voluminous as ever. But the last month has not seen anything of unusual interest or importance. Opera buffs were pleased with London’s new *Madame Butterfly*, in which Tebaldi repeated her characterisation in the old album of the opera, and in which Carlo Bergonzi provided a new Pinkerton. This set already has been released in England. Opera buffs also listened with interest to London’s stereo version of the Borkh-Tebaldi-Del Monaco *Turandot*. Another London stereo reissue was of the Granados *Goyescas*, a disc this listener finds enchanting. However it shapes up on the stage, as an opera, it surely is one of the finest collections of sensuous melody in the entire Spanish literature.

The one new opera was Columbia’s three-disc (monophonic and stereo) recording of Marc Blitzstein’s *Regina*. This has a libretto adapted from Lillian Hellman’s *The Little Foxes*, a Broadway success some years back. The opera was revived this spring during the season of American opera presented by the New York City Opera Company; and in the recording the participants are N.Y.C. Opera people—Brenda Lewis, Elisabeth Carron, Carol Brice, Joshua Hecht and others. Samuel Krachmalnick leads the New York City Opera and Chorus.

As the locale of the opera is in the American South, much of the writing, especially that which has to do with the Negroes in the plot, has a feeling of folk music, spirituals and the like. Blitzstein is a thoroughly professional composer who knows his lyric theatre, and he has turned

in a typically professional job. What he has not created, however, is an opera of any great musical depth or originality. Blitzstein puts his material through its paces, but the material is not too stimulating to begin with, and throughout the work there is the self-conscious odour of “opera” rather than a natural-sounding type of writing that takes certain conventions for granted.

For a while there was an almost complete dearth of chamber music recordings in stereo. The situation has been eased a bit by an ambitious release of a company named Concert-Disc. Some unusually fine music is on this release. The Fine Arts Quartet is heard in the six Bartók Quartets, the Mozart Clarinet Quintet and the Brahms Clarinet Quintet (the latter two with Reginald Kell). More chamber music is contributed for this company by the New York Wind Quintet, which plays Hindemith’s *Kleine Kammermusik*, a Danzi quintet and (with the Fine Arts) the Spohr Nonet. The recorded sound on all of these discs is of good quality, and the performances entirely competent. Kell has not been active on records of late. His style remains much the same—beautifully modulated, with perhaps an emphasis on tone and smoothness of phrasing rather than digging deep into the music. As a clarinet technician he is second to none, but one occasionally would welcome a more biting tone or an indication that Kell is losing himself in the music.

Of instrumental discs, one of the most interesting has been a Camden release named *The Art of Rachmaninov*, Vol. II. The first volume, which came out about two years ago, was devoted to Schumann’s *Carnaval* and Chopin’s B flat minor Sonata. In the new volume are short pieces by Rachmaninov himself, Chopin, Chopin-

Liszt, Borodin, Tchaikovsky, Henselt and others. Not of immense musical importance, perhaps; but the playing is staggering. Nobody but Rachmaninov had this kind of precision, evenness of scale and soaring musical line. He, with only Hofmann to match him, was the greatest of the century (although I did not hear Busoni; but if the Busoni recordings are any indication, he was not in this class).

Another great pianist, Myra Hess, is heard on an Angel disc of Beethoven's Op. 109 and 110, presumably a new version of the disc of the two sonatas released in 1954 by H.M.V. "Ripe" is the word that comes immediately to mind when hearing these interpretations, which are leisurely, mellow, experienced and poetic. And she can still get around the keyboard. She handles the tricky inversion of the Op. 110 fugue with as much style and deftness as anybody before the public today. Another pair of artists who have style and deftness are William Primrose and Rudolf Firkusny, heard in a Capitol disc of the Brahms Viola Sonatas. But more deftness than style is heard in Michael Rabin's two-disc Capitol recording of the Paganini Caprices. Rabin solves the intricacies of the technique with amazing ease. And yet one feels a lack of musical culture and sensitivity behind the playing. There can be more to the music than sheer virtuosity.

The orchestral list is pretty full. Everest Records, which sprung into prominence a few months ago with a well-engineered initial release, appears to be concentrating on modern music, especially hitherto unrecorded modern music. The latest in their series is a disc of George Antheil's Symphony No. 4 and Ginastera's *Estancia*. Antheil, no longer alive, was an American composer who was one of the Left Bank intellectuals in the 1920's and achieved fame of a sort with his *Ballet mécanique*. Stylistically he was an eclectic, however, and the music of Prokofiev plays an important part in his own compositions. His Fourth Symphony is a mixture of Prokofiev and American folk material, and in all truth not too successful a synthesis. The short Ginastera work rounds out the last side; it is a highly rhythmic, powerful ballet suite. From Everest also comes the first stereo recording of Mahler's Fifth Symphony, on two discs, with the London Symphony Orchestra conducted by Rudolf Schwarz. The recorded sound is terrific, though the discs will take top-notch equipment only. The performance sounds fine to this unMahlerian.

Prokofiev's Fourth Symphony has been released on an M.G.M. disc, with the State Radio Orchestra of the U.S.S.R. conducted by Gennadi Rozhdestvenski. The Fourth is based on Prokofiev's ballet, *The Prodigal Son*, and it is a powerful, original, impressive symphony. Rozhdestvenski conducts it well. He is currently in America as one of the Bolshoi Ballet conductors. Of other modern works, there are the Villa-Lobos *Bachianas Brasileiras* Nos. 4 and 7, with the Orchestre National de la Radiodiffusion Française conducted by the composer (Angel), and a coupling of the Ravel Piano Concerto and the Shostakovich Piano Concerto No. 2,

with Leonard Bernstein playing the piano and conducting the New York Philharmonic (Columbia). Bernstein introduced the Shostakovich to New York this past season. It did not sound like much at the concert, and it sounds even worse on records. Shostakovich's impish grin is pretty soggy by now, and where his earlier piano concerto had life and wit, the new one tiredly repeats the same old formulae.

Bruno Walter is recording for Columbia on the Pacific Coast. The veteran conductor apparently is in the process of re-doing many of his specialties. Just released is a coupling of Beethoven's Fourth and Fifth Symphonies, with a group of Hollywood musicians under the title of the Columbia Symphony Orchestra. The performances are lovely. Other recent Columbia releases include a fine, uncut *Three Cornered Hat* by De Falla (Celia Langa, soprano; Orquesta de Conciertos de Madrid under Jesus Aramburri), a two-disc set of Bach's *Brandenburg* Concertos (Marcel Couraud and the Baroque Ensemble of Stuttgart), Handel's Organ Concertos Nos. 7-12, with E. Power Biggs and the London Philharmonic under Boult; and Mozart's Piano Concertos Nos. 11 in F and 20 in D minor, with Rudolf Serkin and the Marlboro Festival Orchestra under Alexander Schneider. The Bach is saved

from being routine by a certain vigour, though some of the solo playing is not of the highest order. Biggs' series is a continuation of his Op. 4 set played on the 1749 organ on the estate of the Earl of Aylesford. In the pair of Mozart concertos, Serkin is vigorous and uninhibited. But the recorded sound is harsh and does not do justice to his tone.

Beethoven's Triple Concerto seldom turns up in concert. Nor has it been recorded with much frequency. But all of a sudden a pair of versions has turned up on discs. One is a Columbia record, with John Corigliano, Leonard Rose, Walter Hendl and the New York Philharmonic conducted by Bruno Walter. The other comes from Angel, with Oistrakh, Knushevitzky, Oborin and the Philharmonia conducted by Sargent. The Columbia offers the *Leonore III* as a bonus. Two more contrasting performances would be impossible to conceive. The Russians play the music with much greater transparency of tone than their American opposite numbers. They seem to be interested in sound for sound's sake—and they achieve it. By contrast the Americans sound rough. But they dig into the music with more conviction and make a more exciting experience of it. It's not that they are crude; but neither do they resemble a painted mannikin in a store window.

BOOK REVIEW

The Toscanini Legacy. By Spike Hughes. Putnam, 30s.

This is an extremely interesting study of its subject which, particularly in the sections on Beethoven and Verdi, will be found most enlightening and send the reader to his Toscanini discs to savour for himself what Mr. Hughes has revealed—and that is about as much as can be revealed of the great conductor's approach to his art.

The author, as anyone who knows him will expect, does not attempt to conceal his prejudices. He detests Brahms as much as (his own analogy) he detests Pêche Melba, which he imagines to be made with raspberry sauce, but which—with Toscanini-like accuracy for the score—I must point out is made with red jam, leaving the choice open. Brahms (all four symphonies and the Haydn Variations) is dismissed in less than two pages of this book: Wagner, Strauss and, by implication, Elgar, also being Pêche Melba to Mr. Hughes (who, elsewhere, describes his tastes as catholic) fare little better.

He is obsessed with the idea that recording engineers are the supreme arbiters of the gramophone record, whereas their job is to put their skill at the disposal of the artists' representative and the artists themselves—and in my experience they do not exceed their brief. It is not the recording engineer who decides what discs shall or shall not be passed, but these other persons.

Mr. Hughes is anti "hi-fi", and cares less that an oboe should sound life-like than that it should show the whole musical significance of the passage in which it comes. There will be many to agree with him about this.

What he means (page 190) in saying that being able to play a 78 disc transferred to 33 $\frac{1}{2}$, "or even slower", enables one to note the phrasing more closely baffles me completely. He is extraordinary good and perceptive on Toscanini's Verdi recordings—it should be noted that he rarely bothers about any vocal shortcomings in these or other vocal works—and he sticks to his guns about the maestro's handling of *Traviata*. I was much interested, in his section on the Mozart recordings, in the reason for Toscanini's preference for *The Barber of Seville over Figaro*. He found in the Rossini, but not in the Mozart, "sunlight, variety, and genuine gaiety", which bears out Eric Blom's comment that tears are never far from the surface in Mozart's music. There are some revealing facts in the book about Toscanini's alterations in a composer's scoring—for example in *La Mer* and in *La Bohème*—and in tempo and dynamic directions, even in Beethoven, some of which are the author's own discovery.

Almost every one of his pages is in some way or another enlightening, stimulating, or downright exasperating, which is just another way of saying this book is alive, and may bite. It is one that every record collector, however much or little he admires Toscanini, should hasten to possess. A.R.

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INDEX TO REVIEWS

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	Page		Page
BACH, C. P. E. Andantino in B minor	17	EGK Die Zaubergerige—excerpts	22
BACH, J. S. Preludes and Fugues, BWV 531, 533	27	ELGAR Pomp and Circumstance Marches Nos. 1 and 4★	28
BARTOK Concerto for Orchestra★ Songs—Imre Pallo	18	FALLA Three Cornered Hat—Three Dances★ (mono also)	13
BEETHOVEN Coriolan Overture Fidelio Overture Leonora Overture No. 3	6	La Vida Breve—Dance Espagnole	15
Piano Concerto No. 5	6	FORSTER, E. M. Poetry Reading	26
Piano Sonata No. 6	16	GIORDANO Andrea Chenier—excerpts★	25, mono 25
Piano Sonata No. 8	16, 27	Fedora—excerpt★	25
Piano Sonata No. 9	16	GOLDSMITH Toccata	16
Piano Sonata No. 14	16, 27	GOUNOD Faust—excerpt★	25, mono 25, 28
Piano Sonata No. 21	16	GRAINGER A Lincolnshire Posy	13
Polonaise, Op. 89	17	GRIEG Peer Gynt—Anitra's Dance	13
String Quartet Nos. 5 and 6	14	Piano Concerto	7
Symphony No. 3	5, 6	Two Elegiac Melodies	14
Symphony No. 5	5, 6	HANDEL Concerto a due Cori	7
Symphony No. 6	6	Music for the Royal Fireworks	7
BENDA Sonata for Flute and Harpsichord	14	Oboe Sonata, Op. I, No. 6	15
BERLIOZ Damnation of Faust—Dance of the Sylphs★ (mono also)	13	Organ Concertos, Nos. 1-4★	8
Requiem, Op. 5	18	Serse—excerpt	28
The Trojans—Royal Hunt and Storm★	13	Various arias—Owen Brannigan	20
BIZET Agnus Dei	28	HARTMANN Lamento	20
Carmen—excerpt★	25, mono 25, 28	HAYDN Symphonies Nos. 46 and 52★ (mono also)	8
Les Pecheurs de Perles—excerpt★	25, mono 25, 28	HUMMEL Rondo, Op. 11	17
BOITO Mefistofele—complete★ (mono also)	21	HUMPERDINCK Hansel and Gretel—Witch's Ride★	28
BRAHMS Fest- und Gedenksprüche★	19	JOYCE, JAMES Ulysses—McKenna, Marshall	26
Horn Trio, Op. 40	27	KHATCHATURIAN Gayaneh—Awakening and Ayasha's Dance	9
Hungarian Dances Nos. 5 and 6	13	Masquerade—Incidental Music	9
Marienleider★	19	Mourning Ode	9
Piano Quartet No. 1★	14	KODALY Missa Brevis	20
Songs and Folk Songs—Irmgard Seefried	28	Songs—Imre Pallo	18
Variations on a Theme by Haydn, "St. Anthony Chorale"	6	KREBS Bourree in E flat major	17
Violin Sonata No. 2	27	LANDINO Madrigale—excerpts	27
BROWNING, ROBERT Poetry Reading—James Mason	26	LEONCAVALLO I Pagliacci—excerpt	28
BUSONI Duettino Concertante after Mozart★	17	LISZT Fantasia on Hungarian Folk Tunes	14
BUXTEHUDE Five Sacred Cantatas	19	Piano Concerto No. 1	28
BYRD Virginal Music—excerpts	27	LOEILLET Oboe Sonata, Op. 1, No. 2	15
CATALANI La Wally—excerpts★	25	LORTZING Zar und Zimmermann—Clog Dance	13
CHABRIER Joyeuse Marche★	13	LULLY Gavotte in D minor	17
CHOPIN Nocturne No. 2	16	MAHLER Symphony No. 2, "Resurrection"	9
Piano Sonatas Nos. 2 and 3★ (mono also)	16	MANCINI Prelude for Laurindo	16
Piano Works—Jose Iturbi	16	MARKS Dialogue	16
Polonaises Nos. 3 and 6	16	Night and the Sea	16
Rondo for two pianos, Op. 73★	17	MARSHALL Children's Album	16
COUPERIN Sœur Monique	17	Three Romantic Waltzes	16
Le tic-tac—choc on Les Maillofins	17	MARTINU Arabesque No. 4	15
DAQUIN L'Hirondelle	17	'Cello Sonata No. 3	15
DELIBES Lakme—excerpt	29	MASCAGNI Cavalleria Rusticana—excerpt	25
DONIZETTI L'Elisir d'amore—excerpt	28	MASEFIELD, JOHN The Story of Ossian	27
Linda di Chamomix—excerpt	22	MASSENET Le Cid—excerpt★	25
Lucia di Lammermoor—excerpt★	25, mono 29	Manon—excerpt★	25, mono 25, 28
DUKAS L'Apprenti Sorcier	13	Werther—excerpt★ (mono also)	25
DVORAK Legends, Op. 50, Nos. 4, 6 and 7	7	MENDELSSOHN A Midsummer Night's Dream—excerpts★ 9, mono 10	
Slavonic Dances, Op. 46 and 72, complete	7	Symphony No. 5, "Reformation"	10
Symphony No. 2	7	MEYERBEER L'Africaine—excerpt★	25
Symphony No. 5★	7	Dinorah—excerpt	29
SOUVENIR	28	Les Huguenots—excerpt	28
TCHAIKOVSKY Swan Lake—excerpts	13	MILHAUD Suite Francaise	13
THOMAS The Minstrel Boy—excerpts	13	MOUSSORGSKY Gopak	15
TOUCHE	28	Hebrew Melody	15
TRISTRAM Tristan—excerpts	13	Pictures from an Exhibition★	28
VERDI Aida—excerpts	13	ZORN	28
WEIL Song of Songs—excerpts	13	PAICH Fantasy	16
WILSON The Troubadour—excerpts	13	PAUER 'Cello Sonata	15
WILSON The Troubadour—excerpts	13	PEPUSCH Oboe Sonata in D minor	15
WILSON The Troubadour—excerpts	13	PERILHOU Chanson de Guillot Martin	17
WILSON The Troubadour—excerpts	13	POE, EDGAR ALLEN The Tell Tale Heart	26
WILSON The Troubadour—excerpts	13	PONCE Estrellita	29
WILSON The Troubadour—excerpts	13	PONCHIELLI La Gioconda—complete★	23
WILSON The Troubadour—excerpts	13	PRIESTLEY, J. B. Essays from "Delight"	26
WILSON The Troubadour—excerpts	13	PROKOFIEV Sonata for Flute and Piano	14
WILSON The Troubadour—excerpts	13	Symphony No. 1, "Classical"	9
WILSON The Troubadour—excerpts	13	Symphony No. 5★ (Mono also)	10
WILSON The Troubadour—excerpts	13	PUCCINI La Bohème—excerpt★ 23, mono	23, 28
WILSON The Troubadour—excerpts	13	Gianni Schicchi—excerpts★ (mono also)	23
WILSON The Troubadour—excerpts	13	Madama Butterfly—excerpt★ 23, 25, mono 23	23
WILSON The Troubadour—excerpts	13	Manon Lescaut—excerpt★ (mono also)	23
WILSON The Troubadour—excerpts	13	La Ronde—excerpt★ (mono also)	23
WILSON The Troubadour—excerpts	13	Suor Angelica—excerpt★ (mono also)	23
WILSON The Troubadour—excerpts	13	Tosca—excerpts★ 23, 25, mono 23, 25, 28	23, 25
WILSON The Troubadour—excerpts	13	Turandot—excerpts★ (mono also)	23, 25
WILSON The Troubadour—excerpts	13	RACHMANINOV Piano Concerto No. 1★	10
WILSON The Troubadour—excerpts	13	Piano Concerto No. 2	28
WILSON The Troubadour—excerpts	13	Rhapsody on a Theme of Paganini	7
WILSON The Troubadour—excerpts	13	RAKSIN The Bad and the Beautiful	16
WILSON The Troubadour—excerpts	13	RAMEAU L'Egyptienne	17
WILSON The Troubadour—excerpts	13	RAVEL Alborada del gracioso★ (mono also)	13
WILSON The Troubadour—excerpts	13	Bolero★ 13, mono 13	13
WILSON The Troubadour—excerpts	13	Tombé de Coypier—Minuet	17
WILSON The Troubadour—excerpts	13	RAYMOND Danza	16
WILSON The Troubadour—excerpts	13	RICHTER Sonata for Flute and Harpsichord	14
WILSON The Troubadour—excerpts	13	RIMSKY-KORSAKOV Scheherazade	27
WILSON The Troubadour—excerpts	13	ROGERS Three Japanese Dances	13
WILSON The Troubadour—excerpts	13	ROSSINI Barber of Seville—excerpt	29
WILSON The Troubadour—excerpts	13	SAINT-SAENS Danse Macabre★ 28, mono 13	
WILSON The Troubadour—excerpts	13	Habanaise, Op. 83	14
WILSON The Troubadour—excerpts	13	Le Rouet d'Omphale★ 13	13
WILSON The Troubadour—excerpts	13	Variations on a Theme by Beethoven, Op. 35★ 17	9
WILSON The Troubadour—excerpts	13	Wedding Cake Caprice	9
WILSON The Troubadour—excerpts	13	SCARLATTI, DOMENICO Sonatas, L.104 and 494	17
WILSON The Troubadour—excerpts	13	SCHUBERT "Cello Sonata, "Arpeggione"	15
WILSON The Troubadour—excerpts	13	Impromptus—complete★	16
WILSON The Troubadour—excerpts	13	Lieder—Irmgard Seefried★	20

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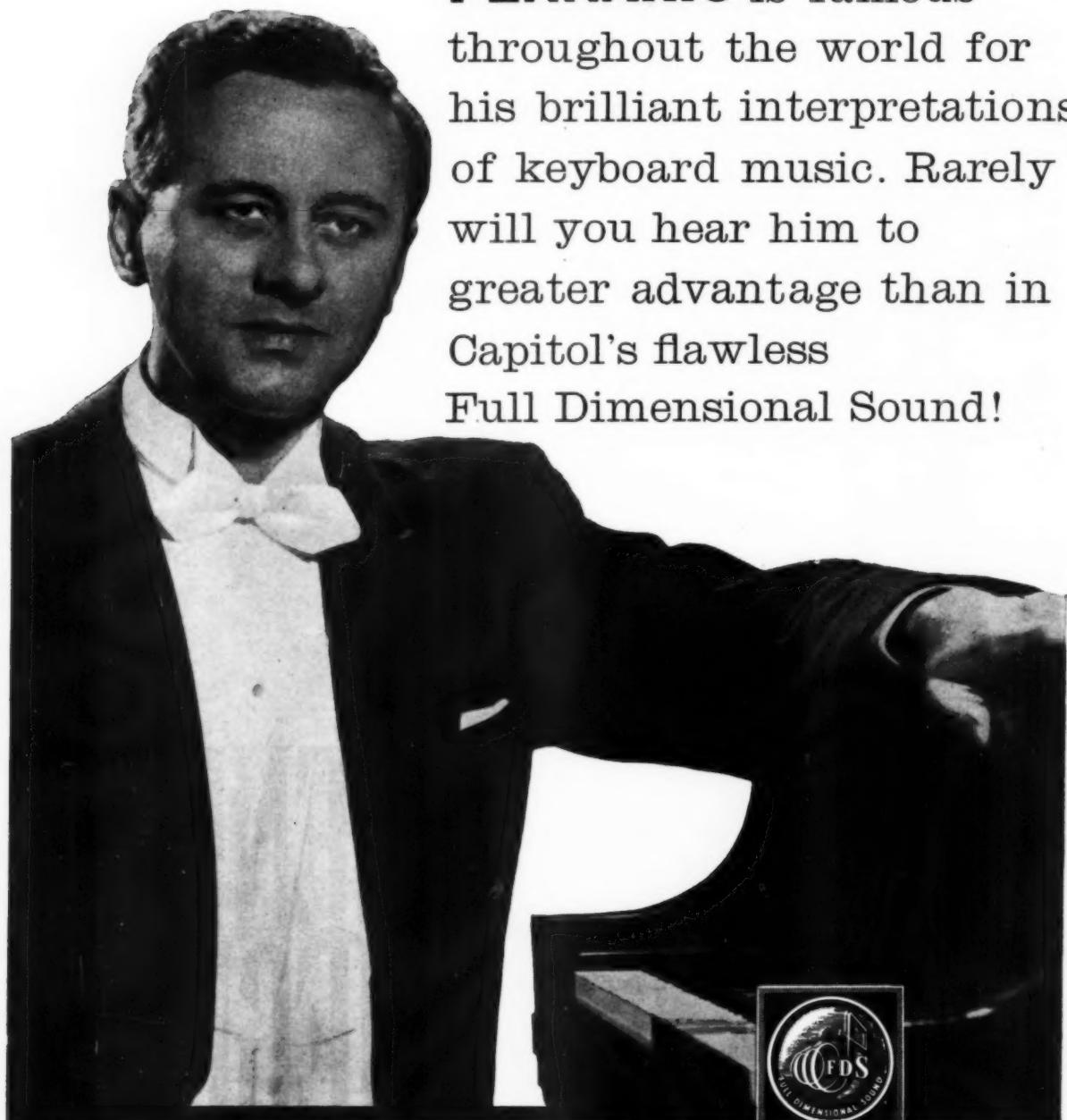
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—RACHMANINOV P.8441
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SCHUBERT—(continued).

Moments Musicaux, D.780★ (mono also)	16
Piano Trio No. 2	15
Piano Quintet, D.667, "The Trout"★	15
Rosamunde Overture	14

Rosamunde Incidental Music—excerpts★

9

SCHUMANN	
Andante and Variations, Op. 46★	17
Abended	14
Piano Concerto	28
Traumerie	14

SHAKESPEARE

Hamlet—excerpts	29
Henry V—excerpts	29

SIBELIUS	
Valse triste★	13
Violin Concerto	10

SITWELL, EDITH	
Poetry Reading	26

SMETANA	
Bartered Bride—Orchestral excerpts	7, 13
Ma Vlast—Vltava	11

SMITH	
La Coquette	16
The Merry Makers	16

STRAUSS, RICHARD	
Le Bourgeois Gentilhomme—complete	11
Daphne—excerpt	24
Elektra—excerpt	24
Intermezzo, Op. 24—Waltz Scene	11
Salome—excerpt	24
Serenade, Op. 7.	13
Till Eulenspiegel★	11
Tod und Verklärung★	11

STRAVINSKY	
Firebird Ballet Suite★	11
Petrushka Ballet Suite★	11

SUPPE	
Light Cavalry Overture	31
Pique Dame Overture	31

Poet and Peasant Overture★	13
----------------------------	----

TCHAIKOVSKY	
Concert Fantasy, Op. 56★	10
Manfred Symphony	11
Piano Concerto No. 1★	11
Symphony No. 6	28
1812 Overture	11

TELEMANN	
Oboe Sonata in A minor	15
Various Concerti	12

THOMAS	
Mignon—excerpt	29

VERDI	
Aida—excerpts	25, 28
Un Ballo in Maschera—excerpts★	25, mono 22, 25
Don Carlos—excerpts	29
Ermanno—excerpt★	25, mono 28
La Forza del Destino—excerpt	25
Otello—excerpt	25
Rigoletto—excerpts	25, 28, 29

VILLA-LOBOS	
Bachianas Brasileiras Nos. 4 and 7	12

VIVALDI	
Bassoon Concertos, P. 69, 70, 71, 401	12

WAGNER	
Götterdämmerung—excerpts★ (mono also)	24
Siegfried Idyll	6
Die Walkure, Act 1—complete★ (mono also)	24
Wesendonck Songs—Traume	6

WEBER	
Invitation to the Dance★	13, mono 13, 14

WORDSWORTH, WILLIAM	
Poetry reading—Sir Cedric Hardwicke	26

ZANDONAI	
Giulietta e Romeo—excerpt★	25

COLLECTIONS	
Bielefelder Kinderchor	30
Guitar Recital—Laurindo Almeida	16
Harp Recital—Marcel Grandjany	17
Holy Bible, The Book of Ruth—Claire Bloom	26
Miles, Bernard	26
Music of India	18
Operatic Recitals—	
Owen Brannigan	20
Beniamino Gigli	28
Giuseppe di Stefano★ (mono also)	25
Virginia Zeani★ (mono also)	23
Piano Recital—Gyorgy Cziffra	17
Poetry Readings—	
Robert Browning	26
E. M. Forster	26
John Masefield	27
Edith Sitwell	26
William Wordsworth	26
Royal School of Church Music, Triennial Festival Service	21
Shakespeare—Hamlet, Henry V—Sir Laurence Olivier	29

ANALYTICAL NOTES

AND FIRST REVIEWS

By

ROGER FISKE . . . TREVOR HARVEY . . . PHILIP HOPE-WALLACE
MALCOLM MACDONALD . . . WILLIAM S. MANN . . . JEREMY NOBLE
ANDREW PORTER . . . ALEC ROBERTSON . . . LIONEL SALTER . . . DENIS STEVENS

ORCHESTRAL

★BARTOK. Concerto for Orchestra.

Bamberg Symphony Orchestra conducted by Heinrich Hollreiser. Vox Stereo STPL510480 (12 in., 30s. plus 9s. 9d. P.T.). Mono : PL10480 (1/59)

I was not particularly kind to the mono version of this performance of the *Concerto for Orchestra* when I reviewed it last January, but against all the complaints I made there was one overriding factor in its favour: it was coupled with the rarely performed *Cantata Profana*, which is a major work that any lover of Bartók's music should get to know. For this reason it seems to me a great pity that Vox have removed the *Cantata* from the stereo version, presumably for the sake of the extra groove-space that is needed. It was not exactly first-rate either as a performance or as a recording, but it filled a sad gap in the record catalogues and was moreover a work that would particularly have benefited from the greater clarity of stereophonic recording.

Meanwhile let me just indicate why I find this stereo version of the *Concerto* no more satisfactory than the mono one. In the first place the stereophonic effect is poor. Everything seems to come from one speaker or the other, nothing from the middle; thus all the woodwind solos appear to come from the right, together with the violas, while harp, first violins and double basses come from the left; second violins and cellos tend to wander from one to the other, rather than coming from the middle. I can see that for some people, fresh to stereo, this may be exciting, but it is basically unmusical in that it tends to disintegrate the score. In addition to this there is still the matter of raising the volume of soft passages and cutting back the loud tones to which I took exception before. A particularly flagrant example occurs at the change from the first movement to the second, where a muffled and distant tutti is followed by the entry of a sidedrum and two bassoons so magnified that they sound like drain-pipes. The whole point of stereophony is increased realism, and so I fail to see any point in combining it with these extremely unrealistic changes of volume-level.

J.N.

BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". Boston Symphony Orchestra conducted by Charles Munch. R.C.A. Mono RB16091 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

This is just what many will expect, a brilliantly played performance which yet fails to move more than one listener here. And at the end, how tiring on the ears it seemed to have been, with scarcely ever any truly soft playing or recording. The start of the funeral march, marked *sotto voce*, and its end too, will serve as examples of this fault. Although towards the middle of this movement Munch's reading seemed to acquire more depth and power, the whole conception is ultimately far too robust.

And the first movement, full of vigour and marvellously played, but simply lacking in depth of feeling: the fast, virtuoso account of the scherzo, where they omit any repeats, in either the scherzo or trio: again, the prosaic treatment of the *poco andante* in the finale.

But the matter will be settled for most listeners by the layout of this record. There is a break in the middle of the slow movement and that seems to me a clear reason for choosing some other issue. Personally I followed it by playing parts of Kleiber's performance (slow movement complete on side 1) and found myself in a different world of understanding (Col. 33CX1346). T.H.

BEETHOVEN. Symphony No. 5 in C minor, Op. 67. Vienna Symphony Orchestra conducted by Willem von Otterloo. Fontana Mono EFR2004 (10 in., 15s. plus 4s. 10d. P.T.).

Otterloo is an accomplished conductor and a very sound Beethoven interpreter, but I really do wonder if anyone of less greatness than what the Germans call *Weltklasse* should put the Beethoven symphonies on to record. There is so much that Otterloo could give us, music that has not been so over-played that only a supreme genius of a conductor can get freshness into it any more. As it is, I look at the list of his predecessors—Kleiber, Toscanini, Furtwängler, Klemperer, Cluytens, Walter, Boult, to mention only the greatest performances among them—and with these Otterloo, for all his quality, at present cannot really compete. This is no slap in the eye: my comments apply to all such conductors in music so familiar. Knock out three of my names above on the grounds that their records are now largely of only historical interest since they are poorly recorded, and you still have enough to choose from.

Perhaps Otterloo's account of the first movement is too nervously fast to sound as big as it should. The slow movement, well-played, just lacks those touches of imagination that would lift the performance from the sound but uninspired. The evidence of really great interpretation, in fact, is not here, despite good playing and a reading that will still please a mass of listeners. My only criticism of a good recording quality is that the timpani just before the finale sound as if they are being played with—a wire brush, would it be? Otherwise all is well.

T.H.

BEETHOVEN. *Symphony No. 3 in E flat major, Op. 55, "Eroica". Coriolan Overture, Op. 62.* **Philharmonic Promenade Orchestra of London** conducted by Sir Adrian Boult. Top Rank Mono XRC6001 (12 in., 24s. 3d. plus 7s. 11d. P.T.).

BEETHOVEN. *Symphony No. 5 in C minor, Op. 67. Leonora Overture No. 3, Op. 72b.* **Philharmonic Promenade Orchestra of London** conducted by Sir Adrian Boult. Top Rank Mono XRC6002 (12 in., 24s. 3d. plus 7s. 11d. P.T.).

BEETHOVEN. *Symphony No. 6 in F major, Op. 68, "Pastoral". Fidelio Overture, Op. 72c.* **Philharmonic Promenade Orchestra of London** conducted by Sir Adrian Boult. Top Rank Mono XRC6003 (12 in., 24s. 3d. plus 7s. 11d. P.T.).

The new Top Rank label makes an auspicious start with these Beethoven symphonies taken from the lists of the American firm, Vanguard. Performances and playing are impressive and there is indeed very little one can fault in the excellent quality of the sound.

In this country Sir Adrian Boult suffers from being an Englishman, from being extremely active in our concert halls—besides which, there is a suspicion that you can't be a really great conductor nowadays unless your name begins with K! Were he to retire abroad and visit us once a year to do a Beethoven or Brahms cycle, we should more likely esteem him at his proper worth. Certainly these present performances rank as great conducting and it is to be hoped that we are going to get all the symphonies under Boult's baton, to stand along with the Klempner and Walter series. They won't please everybody, of course, any more than do those of other conductors, but that doesn't lessen the stature of the performances.

The *Eroica* gets a fine, classical reading of the utmost distinction and marked by some really splendid passages in the playing. The funeral march moves on—perhaps more *andante* in feeling than *adagio assai*—and some will like a more emotional approach (they will get it from Bruno Walter on Philips ABL3241), but it is built superbly well and its climax passage is tremendous. As a whole, this is a fine performance, very well played, and the overture *Coriolan* completes this disc in a reading full of energy and nervous tension.

The same qualities are evident in the 5th Symphony and here there can be little

criticism of the slow movement, with its flowing speed and tender playing. The first movement repeat is observed, thank goodness. There are a few bars of rhythmic unsteadiness just after the double bar, but the playing is again admirable. The overture *Leonora No. 3* is fine and has some great blazes of sound.

Two movements of the *Pastoral* will not please everybody. The scene by the brook is not as placidly flowing as some conductors see it: at one point Boult presses on quite a lot and he never allows himself to linger anywhere. And the last movement is played fairly fast and with a remarkable amount of ardour. But this is one way of reading these movements and if you prefer to go to sleep by the brook, again there are other versions to choose from. The peasants' merrymaking is full of rough humour and the storm is exciting, with imaginative timpani playing, all helped by vivid recording. The *Fidelio* overture completes another worthy disc.

These notes, intended to be helpful to the prospective buyer, have naturally emphasised these movements, which some will prefer done otherwise. There is no space to write about the rest in detail—but make no mistake about it, these are fine performances.

The sound is in general most satisfying. Whoever balanced the *Eroica's* first movement seems to have an obsession with the horns—their most innocent holding notes are to the fore: and the horns also contribute to a rather thick texture on side 1 of the *Pastoral*. Timpani are strong, but I think this is what is wanted in Beethoven. The off-stage trumpet in *Leonora* might have been rather more distant: and—this is probably an unworthy suspicion—I wonder if the recording people helped the extreme *pp* at the lead into the 5th Symphony's finale and again at the start of the swirling violin passage at the end of *Leonora*. But all these are minor criticisms when set against an overall high standard.

The sleeves are well produced and the notes, by an American writer, are excellent, even if they might have been made a little easier to read. To sum up: even among the mass of recorded Beethoven symphonies, these performances and recordings rank very high.

T.H.

BRAHMS. *Variations on a Theme by Haydn, Op. 56a, "St. Anthony Chorale".*

WAGNER. *Siegfried Idyll. Wesendonck Songs:* No. 5, "Träume". **Hugh Bean** (violin), **Philharmonia Orchestra** conducted by Paul Kletzki. H.M.V. Mono ALP1696 (12 in., 30s. plus 9s. 9d. P.T.).

This must be just about the slowest *Siegfried Idyll* ever played. True, all the middle part is taken at a speed to which we are used, but the outer portions are intolerably protracted. "Peacefully moving on" is Wagner's direction at the start. This may be peaceful—though I would choose a different adjective: move it certainly does not. Those bars with but one chord in each

seem to last half-an-hour, while the oboe tune has no sort of happy freshness to it.

At the 3/4 Kletzki decides to get on with it and so, for a bit, things go well. He uses more strings than I like, but does make some effort to get the woodwind counterpoints through by an artificial dodge, dropping the tone on the violin top B's. I would prefer fewer strings and no fiddles, if you know what I mean. The final pages die a lingering death.

But whatever you may think of the performance, you are scarcely likely to want a record of this work where the first horn fails to sound one of the notes in his main tune.

After all this, *Träume*—more dreams—hardly provides a contrast, but Hugh Bean certainly plays the solo beautifully. The Brahms *Variations* get a more conventional performance, well played. Variations 3 and 4 are the only ones that strike me as having oddly chosen speeds. Not that one can lay down the law over the first of these, for Brahms has merely marked it *con moto*, which doesn't mean much, but with No. 4 he is more precise—*andante con moto*—and I doubt if he intended the romantic lingers in which Kletzki indulges.

T.H.

DEBUSSY. *Nocturnes* (with the Elisabeth Brasseur Choir). **La Mer.** **Paris Conservatoire Orchestra** conducted by Constantin Silvestri. H.M.V. Mono ALP1689 (12 in., 30s. plus 9s. 9d. P.T.).

Has it ever struck you that Debussy is, not the great French impressionist of music, but the genius of expressionism, and that *La Mer* is really the forerunner of *The Rite of Spring*. After hearing Silvestri's performance you really begin to think so: all the evocative accompanying parts stand out as boldly as the main themes in high-powered, steel-bright perspective; tempi and phrasing are altered so as to articulate every detail, whether or not the movement is going to fall to pieces as a result (it usually does); even the rhythm in the *Jeux des vagues* is allowed to go to pot.

I thought at first my ears had gone wrong, until I put on the versions of Toscanini and Ansermet. That's better; the music takes on some meaning and some mood. There's no doubt that Silvestri has a power to produce wizard playing from an orchestra: *Fêtes* in the *Nocturnes* is extremely exciting, and the recording captures the detail in the orchestra with fantastic clarity—uncomfortably well, you may think. The clouds in *Nuages* are plainly cubist ones, brilliantly lit and coloured with startling brightness. The *Sirens* are less remarkable and quite unevocative (and the harmony goes mad towards the end, when the bassoons, after a long rest, enter two bars early on page 105 and remain wrong for the rest of the movement—fortunately their part stops before the end!). The advertisements for Silvestri's records of Tchaikovsky announced them as "refreshingly different". His views on Debussy are more than that; the difference is incredible.

W.S.M.



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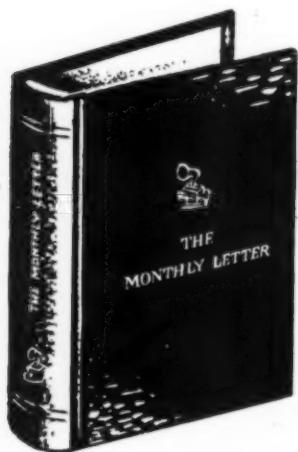
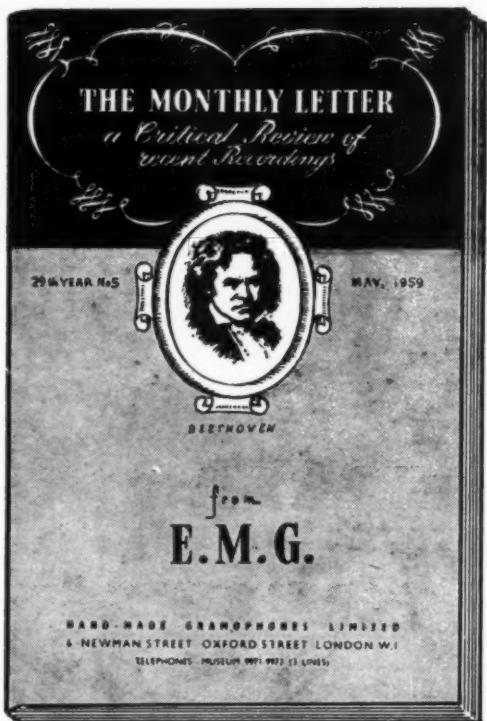
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DVORAK. *Slavonic Dances*: Op. 46 and Op. 72, complete.

SMETANA. *The Bartered Bride*: Overture; Polka; Furiant; Dance of the Comedians. **Minneapolis Symphony Orchestra** conducted by **Antal Dorati**. Mercury Mono MMA11029-30 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.).

Slavonic Dances, complete:
Czech P.O., Talich (10/53) LPV214-5
Philharmonia, Malko (11/54) CLP1019-20
V.P.O., Kubelik (11/55) LXT5079-80

These are consistently attractive performances of the *Slavonic Dances*, evidently meticulously rehearsed (which this sort of music specially wants) and extremely well played. There is little point in my comparing in detail a collection of so many dances with earlier recordings, for obviously some will prefer one conductor's way of doing this one, another's of that. But it is safe to say that nobody is likely to be disappointed in this collection as a whole, and taking the excellent recording also into account, I think it would be my own choice. Dorati hits off the style of this music very well indeed, especially the alternation of easy-going, yet still pointed, rhythms with wild impetuosity.

The Smetana *Bartered Bride* overture and dances make an apt coupling (far more so than the choice to be found on earlier recordings) and the dances, at anyrate, are very well done. I thought the overture a bit less effective than it might have been, with some lack of excitement—how modest those string entries are, the ones that should come in with an almost explosive attack. And here I found the only thing I didn't much like about the balance of the recording, for the piccolo surely is a bit too aggressive. However, the dances are irresistible and this is still a better fourth side than Kubelik's *Romeo and Juliet* of Tchaikovsky and probably, too, than Malko's Grieg pieces. (The Supraphon issue naughtily spreads the dances over all four sides.)

Much recommended—and my own choice of recordings of this music. What never-fading charm it all has. T.H.

DVORAK. *Symphony No. 2 in D minor, Op. 70. Legends, Op. 59:*

Nos. 4, 6 and 7. **Hallé Orchestra** conducted by **Sir John Barbirolli**. Pye Mono CCL30145 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

Symphony No. 2:
Hamburg R.O., Schmidt-Isserstedt (8/53) LXT2807

Philharmonia, Leitner (10/53) ALP1075
Berlin P.O., Leitner (10/56) DGM18291
V.P.O., Kubelik (4/57) LXT5290
Czech P.O., Sejna (5/54) (3/58) LPV207

In this, as in some other recent records of the Hallé Orchestra, I am inclined to think that Pye have achieved their remarkable clarity of over-all sound at the expense of the strings; it is some time since I had the pleasure of listening to the Hallé in the concert-hall, but I do not remember the violins sounding as starved as they sometimes do here. I suspect that this is another case of a Festival Hall ideal of acoustic clarity being applied to music to which it is not really suitable (cf my remarks on the Albert Wolff record reviewed elsewhere in this issue). This apart, I found a great deal

of enjoyment in listening to Sir John Barbirolli's ardent and affectionate account of my favourite among Dvořák's symphonies.

What I miss in it is the sense of continuity, of genuinely symphonic thinking that Schmidt-Isserstedt alone among the conductors listed above brings to this symphony. It is difficult to define precisely how this is done; partly, I suspect, by allowing only those tempo-shifts that reflect the underlying structure of the music, and not indulging in any for the sake of a momentary effect; partly again through a scrupulous attention to the balance of complementary and contrasting ideas. An excellent example occurs in the slow movement, from bar 32 onwards. Here Schmidt-Isserstedt brings out the horns as protagonists, without once obscuring the decorative contributions made by other instruments. Barbirolli makes less of this, and in fact (whether it is the fault of the conductor or recording I cannot tell) the horn counter-melody in bars 45-48 is practically inaudible. Still, this is perhaps carping in the face of the many good points that this performance does offer us—not least the exceptionally sensitive phrasing of the woodwind solos, and also the ardour of Barbirolli's conception of the outer movements. Pye deserve a good mark for giving us three of the *Ten Legends* as a fill-up, but I hope that the rather hard string tone is not a result of trying to get too much on to the disc; if that were so I for one would rather be given less for my money. J.N.

★**DVORAK.** *Symphony No. 5 in E minor, Op. 95, "From the New World". Bamberg Symphony Orchestra* conducted by **Heinrich Hollreiser**. Vox Stereophonic STPL10810 (12 in., 30s. plus 9s. 9d. P.T.).

★**DVORAK.** *Symphony No. 5 in E minor, Op. 95, "From the New World". Chicago Symphony Orchestra* conducted by **Fritz Reiner**. R.C.A. Stereo SB2031 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Stereophonic:
V.P.O., Kubelik (10/58) SXL2005

Neither of these is the ideal *New World*, but both are decent workaday versions, not particularly idiomatic but sincerely felt. Hollreiser takes a leisurely, elastic view of the symphony. Reiner's is most invigorating, though somewhat charmless in the development of the first movement, for example, and the scherzo. There are some beautiful moments in the Adagio as Reiner handles it. None of the three available stereo versions is immaculately played; the Chicago is the better drilled of the two new contestants, but its strings are sometimes ragged and there is some faulty wind ensemble. The Bambergers have a lower standard of execution, with a breathy and breathless flute standing out as the principal drawback in this performance.

The quality of recording is very contrasted. Vox favours absolute clarity, with wind and brass well forward; tape noise is high and if you cut the top

frequencies a shade the sound becomes more agreeable though never warm. RCA's stereo is rich and plushy with particularly beautiful string tone; the orchestral balance is more conventional.

Kubelik gives a more loving and lovable account of the symphony but Decca's stereo has some handicap here, as T.H. pointed out in his review. Of the three I would choose Reiner/R.C.A. if I had to make a selection. But it is perhaps wiser to wait. Audiophiles may be interested in Vox's stereo.

W.S.M.

GRIEG. *Piano Concerto in A minor, Op. 16.*

RACHMANINOV. *Rhapsody on a Theme of Paganini, Op. 43. Philippe Entremont (piano), Philadelphia Orchestra* conducted by **Eugene Ormandy**. Philips Mono ABL3250 (12 in., 30s. plus 9s. 9d. P.T.).

Coupled as above:
Pennario, Los Angeles P.O., Leinsdorf (2/58) P8441

Rubinstein, R.C.A. Victor and Chicago S.O., Wallenstein, Reiner (4/59) RB16141

These are musically performances on the part of the soloist. The Grieg may possibly lack some degree of dramatic brilliance, but the Rachmaninov does not—it is extremely effective, with a refusal to extract the last drop of romantic juice from the D flat variation only helping it, perhaps, to fit the better into its context. The orchestra, too, plays well, though at one or two moments ensemble with the soloist is less than perfect. There is some occasional reluctance to drop the dynamics on both sides: in the Grieg the pianist sometimes blots out a woodwind tune, in the Rachmaninov the strings press the case for the opening variations too hard.

Throughout the recording is reasonably good, with decent piano and orchestral tone usually in fair balance and only slight surface noise. Anyone with a sufficiently intense passion for A minor to demand this particular concerto coupling and no other might indeed well choose this new version of it. R.F. very much liked Pennario's performances, but the recording of that Capitol disc, good in quality, is most inconveniently deficient in quantity. The R.C.A. disc, on the other hand, is brightly (and loudly) recorded, but the piano tone is distinctly harsh, and T.H. disliked Rubinstein's performances very much indeed.

M.M.

HANDEL. *Music for the Royal Fireworks* (arr. Mackerras). Wind Ensemble conducted by **Charles Mackerras**. *Concerto a due cori in F major* (arr. Mackerras). *Pro Arte Orchestra* conducted by **Charles Mackerras**. Pye Mono CML33005 (12 in., 25s. 9d. plus 8s. 4½d. P.T.).

In 1748 London celebrated the Peace of Aix-la-Chapelle with a mammoth firework display in Green Park. For this Handel wrote the music, scoring it, as was obviously appropriate, for a large wind band. Later he added string parts for indoor performance, and later still Hamilton Harty rescored the whole thing for modern

orchestra, an arrangement which performed a valuable service in its day. But by the 200th anniversary of Handel's death we should have grown strong enough to be able to take the impact of the original scoring, and so on that night Pye assembled and set to work (in St. Gabriel's Church, Cricklewood, London) 26 oboes, 14 bassoons, 4 double bassoons, 2 serpents, 9 trumpets, 9 horns, 3 pairs of timpani, 6 side-drums, Charles Mackerras, and a strong-nerved recording staff.

The resulting sound is splendid, helped along by some judicious editing as to Handelian rhythms and ornamentation, and also as to alternative scoring for some of the many repeats. Multiple oboes have not, of course, the same warmth and fluency as the wind band's later multiple clarinets, nor can four double bassoons, especially when eyed suspiciously by two serpents, relax enough to form a smooth bass. Yet the brass and percussion do often kindle a glorious blaze which is caught beautifully by the recording, and there is a spacious and well-balanced sound to the whole. A final band points the particular occasion of the original music by repeating the Minuet with fireworks effects added ("at first I thought it was the serpents hissing", said a friend). Some of these rockets seemed to me to recapture the original occasion all too closely by not going off; indeed there were early LPs whose surfaces made better crackles and bangs than these. But Handel's music comes off every time.

Of this there is more on the reverse of the disc: a Concerto for two Wind Bands and strings. Again the music is familiar. Handel arranged it from oratorio and organ concerto movements. And again the present sound of it is unfamiliar; two *concertini* of oboes, horns, and bassoon answer each other most effectively in "Lift up your heads" from *Messiah* and another

seven similar movements. This, like nearly all antiphonal music, would surely react particularly well to stereo presentation, but the present mono disc has at least an agreeably clear sound. The Concerto makes an admirable backing for the *Fireworks* music, an extravaganza which can scarcely fail to become a collectors' piece.

M.M.

★HANDEL. Organ Concertos. No. 1 in G minor: No. 2 in B flat major: No. 3 in G minor: No. 4 in F major. **Karl Richter** (organ) with Chamber Orchestra. Decca Stereo SXL2115 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Recorded in St. Mark's Church, Munich.

Handel wrote two sets of organ concertos, half a dozen in each set. The second set was published posthumously in a state which hardly allows of satisfactory performance, first because Handel's amanuensis Smith had sadly mangled the music and secondly because Handel, with no immediate thought of publication, had left a great deal of it out. Why bother to write down what you have got in your head and are going to play yourself? These reflections are prompted by the fact that the record under review is described as "Vol. I". Presumably two further volumes will give us the remaining concertos. I hope those concerned will show a little more imagination over the second set (Nos. 7-12); and they will also need to do a good deal of research on the autographs in the British Museum, for there is no published edition that will keep them on the right lines. This sounds like the prelude to an unfavourable review; in fact I very much enjoyed this disc. The lack of imagination is musicological. For instance at the *adagio* cadence at the end of the first movement of III, the organist improvises through the slow string chords; but he

ought to do this whenever this type of cadence occurs, and he doesn't. In one or two places, for instance near the end of the first movement of IV, a more elaborate piece of improvisation is called for: in fact, a short cadenza. The organist does not hear the call. The music very nearly stands up without it, but if Mr. Richter is equally insistent on playing the printed notes, and nothing but, in the second set, the result will be murder. A large number of trills are omitted. At cadential moments when Handel assumed that players would play trills as a matter of course, he seldom bothered to write them; but without them the music momentarily sags. Examples? Bar 11 and the penultimate bar in the opening *adagio* of II, and many times in the following *allegro*. And double dots liven things up too; to look no further than the very first movement of I, they are needed in bars 1, 17 and 20 and frequently later. This movement is marked *Larghetto e staccato*, and it is scarcely *staccato* at all; also there are unaccountable gaps on the bar-lines before most of the orchestral entries. Also the *andante* of IV is played much too slowly, so that the following *adagio* appears to be in almost the same tempo.

By now you will be thinking this record is not for you. As Counsel for the Defence I am prepared to maintain that the virtues of this disc are more important than the above-mentioned defects. Quality and balance are very good, the organ is a delight (and better suited to these works than any instrument we have in this country), while Karl Richter is a very dexterous performer. And of course there is the music itself. How could anyone fail to enjoy it played on this instrument with the right sort of orchestral accompaniment? The opening of the Third Concerto, with its solo violin and 'cello, is unbelievably beautiful; the very first note the 'cello plays is sheer inspiration. Movements such as the finale of I, which sound dull on most English organs, sound delicious on this one. The gavotte at the end of III could hardly be more entrancing; though it may be a trick to play it all *pianissimo* when Handel does not ask for this, nevertheless the trick is enormously successful. In spite of what I have said the playing is on the whole stylish, far more so, for instance, than Prom audiences ever get in this country. A little more style still in Vol. II could result in a really wonderful disc.

R.F.

HAYDN. Symphonies. No. 46 in B major: No. 52 in C minor. **Haydn Orchestra** conducted by **Harry Newstone**. London L'Oiseau-Lyre Mono OL50172: ★Stereo SOL60004 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

I think these two symphonies from Haydn's middle period may be something of a revelation to people who know him mainly by the "Salomon" set—and that applies to most of us, of course. They are less extended in scale, as one might expect, but this conciseness of form is combined with a sparseness of orchestral texture and a quite startling degree of emotional tension. Mr. Robbins Landon, who contributes an excellent sleeve-note, is perfectly justified in calling the outer movements of the C minor



Charles Mackerras, Malcolm Macdonald and Douglas Terry (Pye A. & R. Manager) seen discussing Handel's original score of the "Royal Fireworks Music". (Photo: Pye.)



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symphony "bleak and desperate", even though these are not adjectives that usually spring to mind when one considers Haydn; it only goes to show how much a systematic examination of a composer's whole output can change the accepted view of him.

The playing of the Haydn Orchestra is in general very good, although Mr. Newstone's brisk tempi for the *allegro* movements give rise to a few uncomfortable moments for the strings, and the horns are once or twice tempted to bark. But the slow movements steer a most successful middle course between the twin perils of slickness and stodginess; they are gracious and well phrased without ever becoming sentimental. The recording is a little too clear and analytical for the music, it seems to me, with a diamond hardness on the strings that becomes, in the stereo version, rather tiring to the ear. I would much rather have this than muzziness, but Haydn's music does not really call for quite such a clinical sound.

J.N.

KHACHATURIAN. *Masquerade*—Incidental Music. *Mourning Ode in Memoriam V. I. Lenin*. Prague Radio Symphony Orchestra conducted by Aram Khachaturian. *Gayaneh* Ballet Suite: Awakening and Ayasha's Dance. Czech Philharmonic Orchestra conducted by Zdenek Chalabala.

PROKOFIEV. Symphony No. 1 in D major, Op. 25, "Classical". Czech Philharmonic Orchestra conducted by Karel Ancerl. Supraphon Mono LPV342 (12 in., 30s. plus 9s. 9d. P.T.).

Of Khachaturian's incidental music to Lermontov's play *Masquerade* there are recorded here five numbers: the Valse, Nocturne, Mazurka, Romance, and Galop. None is very striking, though the Nocturne is certainly agreeable enough ("Upon the foundation of a soft harmonic accompaniment whose substantial part consists of the dreamy sound of horns, unfolds an ardent song of the solo violin responded by the sweet tone of the clarinet"). The Galop I find actively disagreeable, and it also comes to a singularly inconclusive conclusion; perhaps it is as well that it is followed by the rather more effective Ayasha's Awakening and Dance from the *Gayaneh* Suite. The somewhat conventional grief of the *In Memoriam* Mourning Ode is also followed—all too quickly, as it happens—by much more cheerful music: the Prokofiev Classical Symphony, declaring an elegance rather noticeably missing elsewhere on the disc.

It is given a fluent and easy-going performance, one which aims, successfully, at a solid beauty of sound rather than at any particular scintillation. The other music, too, is played well enough; but throughout the disc a warm quality of recording does yet lack both clarity and brilliance in comparison with the best. This last ideal is approached more nearly in several versions of the Classical Symphony; and also in Columbia 33C1043, a ten-inch disc on which Khachaturian himself conducts the Philharmonia in three movements (the Valse, Nocturne, and Mazurka) from *Masquerade*, coupling these with *In Memoriam*. M.M.

LITOLFF. Concerto Symphonique

Op. 102: Scherzo.

SAINTE-SAENS. Wedding Cake Caprice,

Op. 76. Joseph Cooper (piano), Pro

Arte Orchestra conducted by

Charles Mackerras. Pye Mono

CEM36015 (7 in., 9s. 3d. plus 3s. P.T.).

Last month I welcomed a record of Saint-Saëns' *Wedding Cake Caprice*, and here is another very compact one, coupled with that delightful Scherzo of which Irene Scharrer once made a famous record (it is still available, as an EP now). Joseph Cooper plays the two pieces neatly: he hurries the start of the Scherzo, and even after settling down his rhythm and articulation aren't absolutely comfortable, and the lift is a bit heavy—but the beautiful soft passage in the middle (what used to be the start of side two) is most attractively brought off by orchestra as well as piano.

Mackerras puts plenty of bite and fizz into the swinging second subject of the Caprice, and Cooper plays with a quizzical charm that suggests a maiden aunt on the spree—appropriate in a way. The sound is clear and bright on both sides until just before the end of the Caprice, when the definition began to sag a bit. W.S.M.

MAHLER. Symphony No. 2 in C minor, "Resurrection". Emilia Cundari (soprano), Maureen Forrester (contralto), Westminster Choir (Chorus Master: John Finlay Williamson), New York Philharmonic Orchestra conducted by Bruno Walter. Philips Mono ABL3245-6 (two 12 in., 60s. plus 19s. 6d. P.T.).

Klemperer (7/53) PL7012

In good time for next year's Mahler centenary comes a recording which is certain to make a strong appeal to all real Mahler enthusiasts, all the more since it is conducted by the composer's distinguished disciple, Bruno Walter, whose reading may be accepted as authentic and who clearly loves this music. The Second Symphony, provided by Mahler with a weighty "programme" about life and death, the Last Trump and the resurrection of the dead, and the assurance of a life hereafter ("Sterben werd' ich, um zu leben"), is nevertheless a work which takes a good deal of stomaching. Faced with concepts of such magnitude, Mahler becomes merely grandiloquent: the enormous apparatus he demands—a huge orchestra, with large reserves of extra brass and percussion, organ, chorus and soloists—ends by becoming unwieldy; the suspicion increases, as the symphony's vast length unfolds, that it would have been the better for more matter and less art; and it cannot be denied that at the very point where nobility of thought is needed, Mahler (like Strauss in a similar context) falls dangerously near bathos. For all that, beneath all the pomp there lie some characteristically striking and beautiful ideas, and when Mahler, for contrast, reverts to the vein of childhood innocence and naiveté—as in the Ländler movement (based on one of the *Knaben Wunderhorn* songs)—he is at his most charming. Indeed,

there may be more of heaven here, as seen through the eyes of a child, than in all the alarms and excursions later.

The Klemperer recording which has been the only one available until now was not particularly satisfactory, owing to the general sense of constriction, the restricted dynamic range and the string quality, which tended to sound starved just when it should have been most opulent. The present issue, except for a short patch in the finale where the engineers, not altogether surprisingly, seem to have feared for the safety of their equipment and have brought their fader down a notch or so, is remarkably well recorded, with particularly good balance and excellent quality. Adequately to contain Mahler's vision of the heavens opening, with trumpets disposed to right and left, near and far, stereo at least is called for (and, in fact, the stereo version exists in America); but even in mono this does not overload. It is Walter's interpretation, however, which is the real joy of this issue: not only is he more apocalyptic than Klemperer, but in the lyrical passages he brings far more grace to the music. The second subject of the opening movement, for example, has more Viennese charm, without, as in the previous recording, turning into mere goo at the recapitulation; the Ländler flows more easily (what lovely singing tone from the 'cellos, incidentally!); and the Scherzo, which before seemed unduly protracted, is taken at a better speed and is more pointed rhythmically. Though one should not forget the wonderfully steady singing of Hilde Rössl-Majdan in the earlier set, the soloists and chorus here are very good, and complete the attraction of this admirable issue.

L.S.

★**MENDELSSOHN.** A Midsummer Night's Dream: Overture; Nocturne; Wedding March.

★**SCHUBERT.** Rosamunde, Op. 26: Overture; Entr'acte in B flat major; Ballet Music No. 1. Vienna Philharmonic Orchestra conducted by Pierre Monteux. R.C.A. Stereo SB2014 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono: RB16076 (3/59).

This stereo version of Monteux's enchanting conducting is as attractive as I found its mono predecessor. But the sad thing is that one item has now disappeared from each side. The G major Ballet Music (the one that everyone knows, yet continues to delight in when someone like Monteux conducts it) and, even more of a loss, the Mendelssohn Scherzo are not included on this stereo disc. Is this really necessary, I would ask R.C.A.? I can only say that I myself wouldn't dream of buying the stereo version: I would get the mono record and play it over my two speakers.

Of course, there is some gain in the stereo sound and it is indeed very good. An incidental point comes to my mind. In the concert hall I like to hear the second violins on the right of the conductor, certainly for a change from what is now the pretty general layout, but the additional emphasis given to left and right by two loudspeakers,

somewhat more than one is conscious of in a hall, is a little disconcerting here and there. It's fine in a Handel fugue, say, to hear the subject played by the firsts firmly answered by the seconds on the other side: in the Mendelssohn overture odd couples of bars coming from each side alternately seemed over-emphasised. Still, this is a small point and a merely occasional one in a disc of excellent stereophonic sound.

The conducting and the Vienna Philharmonic's playing are a continual delight. Monteux gets the utmost delicacy in the *Midsummer Night's Dream* music and misses not a single deft touch in the orchestration (nor does the recording miss anything) and he conducts the *Rosamunde* pieces with such real affection.

This is a much recommended record—but in choosing between mono and stereo you must remember what you are going to lose in this stereo version. T.H.

MENDELSSOHN. Symphony No. 5 in D major, Op. 107, "Reformation".

A Midsummer Night's Dream: Overture; Scherzo; Nocturne; Wedding March. **Detroit Symphony Orchestra** conducted by **Paul Paray**. Mercury Mono MMA11032 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Symphony No. 5: Los Angeles P.O., Wallenstein (1/55) AXTL1058 New York P.O., Mitropoulos (4/56) ABL3082

No doubt it will not be long before the Toscanini coupling of the *Italian* and *Reformation* symphonies returns to the catalogue: meanwhile the Mercury provides a readily acceptable version. It may lack the urgency and conviction of the Toscanini performance: there the *Reformation* sounds a finer work than it ever did before. But the Detroit version is well proportioned, tidily played, and well recorded. The familiar selection from the *Midsummer Night's Dream* music is done very fleetly, nimbly, a little too hastily for my taste. Paray seems to concentrate on delicacy and polish of execution, but overlook the sheer good humour which should also sound in the score. A.P.

MOZART. Violin Concerto No. 4 in D major, K.218. Jiri Novak (violin), Czech Philharmonic Orchestra conducted by Vaclav Talich. Oboe Concerto in C major, K.314a. Frantisek Hantak (oboe), Czech Philharmonic Orchestra conducted by Milan Munclinger. Supraphon Mono LPV326 (12 in., 30s. plus 9s. 9d. P.T.).

The Mozart Oboe Concerto lay in the library of the Salzburg Mozarteum until 1948, undiscovered and unperformed. Yet on eventual discovery the music proved to be familiar as the Flute Concerto in D major, an arrangement Mozart made for reasons of haste, convenience, or devilment when once pressed for an example of that species. In that form there are a few recordings of the concerto available; but of the original form none at all.

Supraphon have now repaired this omission nobly. The delicate music demands the fluency normally in the province of the

flute or the clarinet as well as the lyricism more usually the lot of the oboe, and to each of these demands Hantak responds generously. His playing is warm and stylish to a degree, preventing even the cadenzas outstaying their welcome, and he is very well partnered by the orchestra. The characteristic warm tone of the Czech Philharmonic makes, in fact, an ideal background for the pointed tracery of the solo oboe, and the whole is well recorded.

It is difficult to be equally enthusiastic about the Violin Concerto on the reverse. Jiri Novak is a stylish player, but he has a few moments of uncertain intonation, and he conspires with Talich to give the slow movement a reading which is very distinctly on the hurried side. The recording, too, is comparatively strained and gritty, and once or twice at a tape join drops pitch just enough to sound unhappy. There are better versions of this work available, but the Oboe Concerto is a great success. M.M.

PROKOFIEV. Symphony No. 5 in B flat major, Op. 100. Paris

Conservatoire Orchestra conducted by Jean Martinon. R.C.A. Mono RB16146: ★Stereo SB2034 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Danish Radio, Tuxen (3/53) LXT2704 Colonne, Horenstein (10/55) PL9170 Philharmonia, Schippers (9/58) 33CX1561

Last September M.M. gave a rather cool welcome to Thomas Schippers' recording of this work with the Philharmonia Orchestra; I find myself in agreement with many of his criticisms, but am even less happy about this new version from R.C.A. Not that this is Martinon's fault, I hasten to add. In fact I am inclined to think that of all the currently available performances his is the one which best balances the emotional, heart-on-sleeve aspect of Prokofiev's style with the cold elegance that is equally characteristic of him. But unfortunately Martinon's reading, both in its mono and its stereo versions, is put out of the running as far as I am concerned by the recorded quality. It is not difficult to compensate for a certain amount of shrillness in the upper strings, but no amount of boosting will provide a bass line when the microphones simply don't seem to have caught one. In quite a number of places in this symphony—psychologically complex, for all its musical simplicity—Prokofiev's orchestration is wearing its most proletarian boots. He often uses tuba, double-bassoon or even piano to give extra weight and colour to the line provided by the string basses. Sometimes the effect may be a little clumsy in the concert-hall, but that is no reason to dispense with it altogether. I could multiply examples of practically audible bass almost indefinitely, but to take the first really flagrant one, how about the passage following figure six in the first movement, where the double-basses seem to have disappeared altogether and the accompanying harmonies are left floating in mid-air?

There is nothing to be gained by labouring this point, though perhaps R.C.A. may be persuaded to issue an improved version if it is technically possible. Readers will be more concerned to know which of the other

versions to get, and I must admit the choice is not a straightforward one. Schippers receives the best recording, as one might expect from a glance at the dates of issue, and is therefore the most obvious choice for this colourful work, but he allows his concern for the phrasing of individual melodies to detract from the impetus of the whole work; the result is rather too languorous for my taste. Horenstein's performance is more vital, and also more "symphonic" in the sense that it keeps the sense of forward movement; however there is a marked absence of genuine *piano* in the recording and the whole approach strikes me as too warm-blooded for Prokofiev. My own choice would still be the old Decca version by Tuxen and the Danish Radio Orchestra; by the latest standards the sound is a bit constricted, of course, but it can be made to sound perfectly acceptable and the performance is excellent. J.N.

★RACHMANINOV. Piano Concerto

No. 1 in F sharp minor, Op. 1.

★TCHAIKOVSKY. Concert Fantasy for Piano and Orchestra, Op. 56. Peter Katim (piano), London Philharmonic Orchestra conducted by Sir Adrian Boult. Decca Stereo SXL2034 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono: LXT5447 (1/59).

The virtues and slight weaknesses of these performances I discussed in January last when reviewing the mono version of this disc. In stereo the quality of sound is greatly superior: though the piano is still somewhat unduly favoured in balance in the Tchaikovsky, this is less so than before, and its tone is less harsh in the bass. To the graceful opening of this work stereo adds a distinct touch of enchantment, and in general the disc is another example of Decca's rapidly increasing expertise in 3-D reproduction. L.S.

SIBELIUS. Violin Concerto in D minor, Op. 47. Julian Sitkoveckij (violin), Czech Philharmonic Orchestra conducted by N. P. Anosov. Supraphon Mono LPM418 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

D. Oistrakh, Stockholm Fest., Ehrling

Gillis, V.P.M., Horenstein	(3/55) 33C1036
Menihin, L.P.O., Boult	(11/56) PL9660
Neveu, Philib., Susskind	(11/56) ALP1250
Stern, R.P.O., Beecham	(9/57) ALP1479
Wicks, Stockholm R.O., Ehrling	(12/57) NBL5030
	(10/58) P8327

We don't seem to have had a new monophonic version of the Sibelius Concerto since November 1956, though there have been reissues since then—Ricci's performance has so far appeared only in its stereo version. A newly-recorded, masterly performance would therefore be an event and it is a pity that the present one doesn't rank highly enough, either in performance or recording, to be recommended. Sitkoveckij is a name new to records over here and he is a player of great technical skill: but he doesn't go much below the surface of this concerto. Any violinist who sees the direction *sonoro ed espressivo* (slow movement) and doesn't do more about it than appears here is lacking in something. So for all the skilled playing (and the cadenza



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is masterly) there is likely to be disappointment on the part of most listeners. As might be expected, Sitkoveckij is happiest in the finale and his playing of this is certainly the success of the work.

The orchestral sound is rather dull, never thrilling, and, since the soloist is over-near, a good deal of detail is—not lost, but at least obscure. It's no use the listener having to know a work well in order to pick out interior themes in the texture. The first side of my copy had a considerable patch of surface swish, particularly annoying during the cadenza.

The recommendations remain as Oistrakh on a 10-inch or Stern on one side of a 12-inch (with some orchestral Sibelius conducted by Beecham). T.H.

SMETANA. *Ma Vlast*: *Vltava*.

TCHAIKOVSKY. *Overture 1812*. Vienna Symphony Orchestra conducted by Karel Ancerl. Fontana Mono EFR2013 (10 in., 15s. plus 4s. 10½d. P.T.). Item marked † has previously appeared on CFL1024 (3/59).

Ancerl's voyage down the *Vltava* turns up for the third time. It is still enjoyable, less well played than I perhaps implied in my earlier review, and the sound seems less well balanced, more bassy in climaxes than in its 12-inch form, for all that the grooves have now been given more room.

The performance of 1812 is acceptable, not exactly a pushover; the strings sound cramped, though the brass acoustic is excellent. It's always a wonder to me that all those bells and guns and a symphony orchestra at full blast can be accommodated on an ordinary gramophone record, but it can. The end of this performance is still decently clear, if not dazzling. W.S.M.

STRAUSS, RICHARD. *Le Bourgeois Gentilhomme*, Op. 60—complete. *Intermezzo*, Op. 24: Waltz Scene. Philharmonia Orchestra conducted by Wolfgang Sawallisch. Columbia Mono 33CX1647 (12 in., 30s. plus 9s. 9d. P.T.).

Le Bourgeois Gentilhomme:
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Berlin P.O., Leitner (2/53) LXT2756
(3/56) DGM18237

It's the suite from *Le Bourgeois Gentilhomme* that's complete here, not the incidental music itself which is more extensive than this, and might be worth recording in its entirety one day, Turkish ceremony and all. Columbia gives us a bargain offer, throwing in the waltz scene from Strauss's semi-autobiographical opera—and that really is complete (Fritz Lehmann made a discreet cut of four pages on his EP of the extract).

Sawallisch's reading of the Molière music is closer to Leitner's than to Krauss's: neat, appreciative, a little unimaginative in places, notably in the movements adapted from Lully and in the Intermezzo which is pure Strauss. But the Dinner is realistically served—wonderful baas and twitters—and the fencing master swaggers excellently; there are many delightful effects in the solo violin part of the Tailors' polonaise (but one or two tentative

moments as well), and in the subsidiary instrumental parts that portray the scurrying of the under-tailors. The orchestral sound is rich and warm and velvety, not so athletic as the Decca/Krauss, but not so heavy in the bass as D.G.G./Leitner. The Intermezzo scene is attractively done, with good lilt and mood. An enjoyable record, though I still prefer Krauss's account of the *Gentilhomme* suite. W.S.M.

★STRAUSS, RICHARD. *Tod und Verklärung*, Op. 24. *Till Eulenspiegel*, Op. 28. Vienna Philharmonic Orchestra conducted by Fritz Reiner. R.C.A. Stereo SB2036 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono : RB16008 (3/57).

Reiner and the Vienna Philharmonic give a sensitive performance of *Tod und Verklärung*, and they are quite well served by the recording in both the stereo and mono versions of this disc. Perhaps, indeed, there is a slight balance of advantage in favour of the stereo; for although, as T.H. observed in the original review, there are some passages in which the brass tend to obscure the strings, there are also some of a menacing character in which they should by contrast cut through, and this they are made to seem ready to do in the stereo version than in the other. Yet in *Till Eulenspiegel*, played here without the last degree of abandon, the relative recording situation is distinctly reversed. For whereas the mono version had, and has, a splendid sound to it, the stereo is thin and comparatively weak, conveying little of the beauty of Strauss's orchestral writing. M.M.

★STRAVINSKY. *Petrushka*—Ballet Suite. *Firebird*—Ballet Suite. Paris Conservatoire Orchestra conducted by Pierre Monteux with Julius Katchen (piano). R.C.A. Stereo SB2037 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono : RB16047 (12/57).

A.P. reviewed the mono version of this performance of *Petrushka* with great enthusiasm when it first came out, and since then I have had an opportunity to compare it with all its rivals; all things considered, it seems to me the most desirable recording of an undisputed masterpiece. Monteux brings out its perennial vitality in a way that is little short of amazing in an octogenarian conductor. Ansermet's recording is perhaps a shade more realistic, and of course the versions that use the revised 1947 orchestration have a clearer orchestral quality, but taken all in all Monteux's is the performance I should recommend. I rather doubt, though, whether in this case the stereo version is better than the mono. R.C.A. gave us a very generous helping in the first place, with the *Firebird* Suite as a bonus on the second side; this meant narrow grooving, and perhaps explained a tendency to shrillness in the over-all sound. This becomes more marked in the stereo version, and has also led (in my review copy, at any rate) to one or two moments of groove-distortion before loud entries, e.g. at the beginning of the Russian Dance in the first tableau. These disadvantages have to be weighed against the clearer definition that

stereo always gives you. For my part, I am inclined to think that the mono version played through stereo equipment gives the best result in this case. J.N.

★TCHAIKOVSKY. *Piano Concerto No. 1 in B flat minor, Op. 23.* Clifford Curzon (piano), Vienna Philharmonic Orchestra conducted by Georg Solti. Decca Stereo SXL2114 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Cliburn, Orchestra, Kondrashin (12/58) SB2006 Curzon and Solti offer a splendid partnership, agreeing both on a broad view of the music, and on the desirability of making more concessions to poetry than to bravura. But not everywhere is there entirely first-class orchestral support for these good intentions; the strings of the Vienna Philharmonic are not what they were, and their principal oboe is certainly a dissenter as far as making concessions to poetry is concerned.

Even so it is the quality of recording that disappoints most here; perhaps principally because expectations will, on the face of it very reasonably, probably run high. But in the event the sound varies rather noticeably from one section of the music to another, offering at its worst thin piano and coarse string tone, and at its best only a reasonably good sound some way removed from the stunning success that continues month after month, somehow, to elude this concerto. M.M.

TCHAIKOVSKY. *Manfred Symphony*, Op. 58. N.B.C. Symphony Orchestra conducted by Arturo Toscanini. R.C.A. Mono RB16090 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

After listening to Toscanini's performance of *Manfred*, I now realise that the vulgarity which I criticised in Silvestri's reading (March, 1959) was not original. The idea of doubling the principal theme, on its first and subsequent appearances, by French horns—thus changing completely the character of the hero—and several other "refinements" are present in the Toscanini version, which was recorded in Carnegie Hall on December 5th, 1949.

Toscanini even goes further than Silvestri. He adds brass to an anti-climax specially contrived by Tchaikovsky so that the first entry of the harp could be clearly heard. The inevitable result is that the harp part is covered, and the balance all wrong. Yet one has to admit that some of the touching up is quite tasteful and effective, as when violas play a syncopated rhythmic motive instead of holding-notes in the first *moderato con moto*, and when the *arpeggiando* strings in the Scherzo daringly employ *saltato* bowing yet somehow manage to remain perfectly together. Small touches like this, which do not involve changing Tchaikovsky's scoring, and which do not alter the mood of the music, are perfectly allowable.

There is no doubt that the N.B.C. Symphony was the right orchestra for this music. The sheen on the strings, the almost incredibly precise ensemble in the Scherzo (which Toscanini takes at a breathtakingly

rapid pace) and the way in which violins can begin on an off-beat *spiccato* and still sound like one man—all these are things to marvel at. At times it is just like fine chamber-music playing, with every section listening alertly and fitting in tonally and otherwise with its fellows. Toscanini uses cornets rather than trumpets, and this is in fact what Tchaikovsky asked for in the score: *pistone*. The sound is shrill and brilliant, perhaps too much so in the first movement, but just right for the monstrously orgiastic finale. I did not like the bass clarinet's saxy sound, and I was a little disappointed in one or two out-of-tune horn notes. The remainder of the wind is excellent, however, and as I hinted above the strings are quite unlike anything one hears nowadays.

With certain reservations, and with the forbearance expected of the collector of historic recordings, I would certainly recommend this disc as a curiosity. But for a near-perfect performance, you must go back to the Kletzki issue on Columbia. If only they would re-make this with Kletzki, putting back those small cuts, and using the latest stereo techniques! D.S.

TELEMANN. Concerto for four Violins in D major. Rudolf Schulz, Willy Kirch, Hans-Joachim Westphal and Giorgio Silzer (violins). Concerto for Flute, Oboe d'amore and Viola d'amore in E major. Hans - Peter Schmidt (flute), Hermann Töttcher (oboe d'amore), Emil Seiler (viola d'amore), Carl Gorvin (cembalo), Kammermusikkreis Emil Seiler. Concerto for three Oboes and three Violins in B flat major. Hermann Töttcher, Frithjof Fest, Friedrich Wagner (oboes), Rudolf Schulz, Giorgio Silzer, Emil Seiler (violins), Johannes Wojciechowski (bassoon), Walter Lutz ('cello), Georg Zschener (double bass), Wolfgang Meyer (cembalo). Concerto for Recorder and Transverse Flute in E minor. Thea von Sparre (recorder), Burghard Schaeffer (transverse flute), Rudolf Schulz, Willy Kirch (violins), Edith Klein (viola), Walter Lutz ('cello), Georg Zschener (double bass), Wolfgang Meyer (cembalo). D.G.G. Archive Mono APM14109 (12 in., 30s. plus 9s. 9d. P.T.).

My "movement of the month"—if a subdivision of the "record of the month" can be postulated—is the *Presto* finale from the E minor concerto for flute, recorder and strings. It's a farandole type of movement with a drone-bass, and both soloists play the tune in unison, producing a quite extraordinarily charming and bucolic effect. If anybody has any doubt as to Telemann's skill in scoring, they should listen in particular to this movement, and also to the other items on the record. Balancing the soft-toned recorder and the relatively louder flute could not have been an altogether easy task, but here the result is first-rate, and every detail can be heard perfectly. The fugal *Allegro* of this concerto

is also very fine, and is brilliantly performed by the gifted octet of musicians led by Rudolf Schulz. A surprise is in store after the short recitative-like passage following immediately upon this *Allegro*, for when the solo instruments give out the *Largo* theme we imagine we're hearing Handel's "Where'er you walk" from *Semele*. In view of the known borrowings from Telemann, this piece may conceivably be Handel's original inspiration for a theme which he later extended and transformed.

The Concerto in B flat for three oboes and three violins, with continuo, is a recent discovery of Hermann Töttcher, who plays first oboe in this recording. Yet another example of an odd combination of instruments, the work nevertheless proves that Telemann knew what he was about, and though the apparent impression is one of over-loaded interest in the upper parts, a re-hearing demonstrates almost the reverse, so good is the continuo playing of Wolfgang Meyer. Hans Graeser, whose thematic index of all Telemann's chamber music ought some day to be published, points out in his excellent sleeve-note that the slow movement hints at some of the stylistic features of the *St. Matthew Passion* arias, and I am sure he is right. The final *Allegro* hints even more broadly at a certain *giga* of Corelli's, and serves as a brilliant and witty ending.

What, might one well ask, can even Telemann do with a concerto for four violins, without any accompaniment at all? The answer is that he produces a delightful little masterpiece in which the combined range of four violins adds up to much more than one would think. The four soloists are all good and their tone blends satisfactorily, though No. 4 has a vibrato that is a shade too slow. Besides the edition mentioned on the index-card, there is also one (edited by Hans Engel) in the Barenreiter *Hortus Musicus* series, No. 20.

The remaining concerto is for flute, oboe d'amore, viola d'amore, and strings. Once again the soloists are well-balanced, and the result is very charming indeed. The viola d'amore is not used here in virtuoso fashion, but rather as a colourful element, in contrast to the cool sounds of the flute, and the ripe voice of the oboe d'amore. The opening *Andante* and the *Siciliano* are both very attractive movements, gracefully played and ornamented in the best possible taste. And whatever you think about Telemann, do try the final *Presto* of the E minor concerto!

D.S.

VILLA-LOBOS. Bachianas Brasilieras, Nos. 4 and 7. French National Radio Orchestra conducted by Heitor Villa-Lobos. Columbia Mono 33CX1648 (12 in., 30s. plus 9s. 9d. P.T.).

What, as I believe someone asked once before, is in a name? The answer, in the case of the *Bachianas Brasilieras*, is apparently "a good deal", since every time these works come up, fierce discussion breaks out about the Bach-Brazil relationship. The only sensible way to view them, without becoming dismayed by their small resemblance to what we think of as Bach,

is, as the sleeve-note writer here points out, to realise that though Villa-Lobos may have admired Bach to the extent of naming nine of his major works after him, "only one thing inspired him—Brazil, its colours, its rhythms, its songs and dances, its virgin forests . . . The charming riot of colour and sophisticated rhythm is [sic] a long way from the noble architecture of the Cantor of Leipzig".

There has been a previous recording of No. 4 in its orchestral form (it was originally for piano), though of such pudding quality that I am not altogether surprised that T.H. found it boring at the time: now, with the strings in the (quite Bachian) *Preludio* more luminous, the xylophone of the araponga bird properly audible (it was entirely a matter of faith before) and real weight to the great bass woofs in the *Coral*, the score has a better chance. The French strings sing for all they are worth in the *Preludio*, though the composer does seem intent on squeezing out the last drop of honey, and to play the whole movement through twice is to lay things on far too thick. After the *Aria*, which makes me think of Grieg rather than Bach, and the *Coral*, which, I am fascinated to read, "expresses an irrepressible, blind, geological force" (cool!), comes a *Danza* with a wild bravura ending, which sounds a lot more abandoned than the Mancunians made it.

With No. 7 (new to the gramophone catalogues) you can either, if you are counsel for the defence, talk about its unfettered exuberance and lush complexity akin to that of the Brazilian jungles which form Villa-Lobos's mental background, or, if you are in an anti mood, complain that it is so densely overscored that, for all the carnival gaiety of the *Giga* or the liquid marimba sounds in the *Tocata*, it ends by surfeiting the ear and becoming wearisome. The *Preludio* recalls in rhythm the start of the famous *Bachiana Brasileira* No. 5 (the one for soprano and eight 'celli): the most impressive movement is perhaps the final solemn *Fugue*. Reger would have loved it.

L.S.

VIVALDI. Bassoon Concertos. P.69 in C major : P. 70 in A minor : P.71 in C major : P.401 in B flat major, "La Notte". Virginio Bianchi (bassoon), Gli Accademici di Milano conducted by Piero Santi. Vox Mono PL10740 (12 in., 30s. plus 9s. 9d. P.T.). Stereo: STPL10740 (1/59).

When reviewing the stereo version, I remarked on the curious sonic "picture" produced by this recording: the solo bassoon and the harpsichord in close-up, both on the right, superimposed on a more distant view of the string band. In the mono version the soloist moves, of course, to centre. He is still somewhat over-prominent. But if you want four Vivaldi bassoon concertos on a single disc, this is an attractive proposition, for the works are lovely at their best (e.g. the slow movement of P.69, and most of P.401, *La Notte*, an imaginative and strange concerto) and always amiable. Bianchi is a soloist with a broad but well-focused tone. A.P.



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SIR THOMAS BEECHAM. Suppé. Overture "Poet and Peasant". **Sibelius.** Valse triste from "Kuolema". Berlioz. Royal Hunt and Storm from "The Trojans"†. Mozart. March in D major, K.249. Saint-Saëns. Le Rouet d'Omphale, Op. 31. Debussy. Prélude à l'après-midi d'un faune. Berlioz. Dance of the Sylphs from "The Damnation of Faust", Op. 24. Chabrier. Joyeuse Marche. Royal Philharmonic Orchestra and Beecham Choral Society† conducted by Sir Thomas Beecham, Bart., C.H. H.M.V. Stereo ASD259 (12 in., 30s. plus 9s. 9d. P.T.). Mono ALP1533 (12/57).

Because he is a genius, and even more because he is a "character", Sir Thomas Beecham is allowed all sorts of licence: he can make the most outrageously provocative and even downright silly statements, he can inflate and alter Handel almost out of recognition, he can run down everybody except himself, he can insult musical scholars by publicly calling them "half-wits"—but I am glad to see that there was an outcry over the attempt to reduce *L'après midi d'un faune* and Berlioz's *Royal Hunt and Storm* to the level of "lollipops", described by the maestro as pieces of "an essentially syrupy, soapy, soothing and even soporific nature" which are "short, taking and popular in style". But he can conduct; and, allowing for some rather deliberate tempi (Berlioz's sylphs are positively arthritic—"Allegro mouvement de valse", Sir Thomas!), the performances here are mostly splendid. In particular I would single out *Valse triste*, which ceases to sound hackneyed when played like this, and the *Joyeuse Marche*, in which every detail of Chabrier's effervescent score sparkles. Only Saint-Saëns's *Rouet d'Omphale* sounds limp and tired; and I doubt whether any conductor could make that much more interesting. The stereo treatment gives us richer sonority in the Debussy and Suppé, and aids the perspective (especially of the chorus) in the *Royal Hunt and Storm*; the Chabrier gains by the improved separation; only the Mozart, unaccountably, sounds more distant and diffused. L.S.

FREDERICK FENNELL. Grainger. A Lincolnshire Posy. Rogers. Three Japanese Dances (with Carol Dawn Moyer, mezzo-soprano). Milhaud. Suite Française. Richard Strauss. Serenade in E flat major, Op. 7. **EASTMAN SYMPHONIC WIND ENSEMBLE** conducted by Frederick Fennell. Mercury Mono MMA11034 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

If the tune is the thing, there are certainly plenty to choose from on this disc. Percy Grainger serves up six from Lincolnshire; Milhaud a bevy from France, sorting them by origin into those from Normandie, Bretagne, Ile-de-France, Alsace-Lorraine, and Provence. In both cases the serving is extremely accomplished, with all the right sauces. Milhaud wrote his suite during the war to introduce United States school and college bands to the tunes of those French

districts where the Allied armies were fighting; and the students must surely have formed a very agreeable impression of them (so must they of Lincolnshire, if they played Grainger's piece). Bernard Rogers, teacher of composition at the Eastman School of Music, travels further afield than either Grainger or Milhaud; his Three Japanese Dances are exceedingly atmospheric and colourful, with very good scoring notably assisted by a solo voice (quavery, but not impossibly so) and multiple percussion (a final gong resounds for nearly twenty seconds before in desperation the engineers terminate it).

All the music is played deftly and with very substantial attack by the Eastman Symphonic Wind Ensemble; the bite of their brass suits the bracing tunes extremely well. So does the bite of the recording, never failing to make its more devastating points. Devastation, however, scarcely enters into discussion of the Strauss, a mellifluous one-movement early work of an amiable rather than an exciting nature. Scored only for thirteen solo wind, it contrasts rather sharply in sound as well as in style with the other music on the disc. But with so much that is first-class of its type this perhaps will seem a very small hardship. M.M.

RUDOLF MORALT. Weber. Invitation to the Dance, Op. 65. Berlioz. Dance of the Sylphs from "The Damnation of Faust". Brahms. Hungarian Dances, Nos. 5 and 6†. Lortzing. Clog Dance from "Zar und Zimmermann". Grieg. Anita's Dance from "Peer Gynt" Suite No. 1, Op. 46. Smetana. Polka†, Furiant† and Dance of the Comedians from "The Bartered Bride". Vienna Symphony Orchestra conducted by Rudolf Moralt. Fontana Mono EFR2006 (10 in., 15s. plus 4s. 10½d. P.T.). Items marked † have previously appeared on CFE15017 (2/59).

I should have thought that so many slight pieces might have gone better on a couple of EPs. However, they have one thing in common—all are, or have become, dances and if you want to do some skipping about the room, this record can be much recommended. The only unsuccessful performance, I thought, was of the Berlioz piece, it being rather solid and ungraceful. But the rest are excellent, the playing throughout is first-rate and the sound most enjoyable. T.H.

CONSTANTIN SILVESTRI. Dukas. L'Apprenti Sorcier. Saint-Saëns. Danse Macabre, Op. 40. Ravel. Bolero. Debussy. Prélude à l'après-midi d'un faune. Paris Conservatoire Orchestra conducted by Constantin Silvestri. H.M.V. Mono ALP1684 (12 in., 30s. plus 9s. 9d. P.T.).

Silvestri seems to be conducting a different orchestra every time I hear one of his records. This is the first he has made with the Paris Conservatoire Orchestra, and it is interesting to hear the results he succeeds in getting out of them in music that they must have played a hundred times

under one conductor or another. In the first place it must be said that none of these performances sounds like routine work. Silvestri has in each case succeeded in imposing his own interpretation of the music on the orchestra in spite of any resistance they may have felt like offering. And I am sure they must have felt like offering some in the Debussy *Prélude à l'après-midi d'un faune*, where Silvestri is at his most individual. This little masterpiece of *fin de siècle* sensuousness lends itself to a certain amount of careful moulding, but I can't help feeling that Silvestri phrases it too much from bar to bar, without enough thought for the growth of the whole piece, and at times he demands an open-hearted Mediterranean warmth of feeling that simply contradicts the markings of the score. Debussy's sensuousness is of a typically French kind—refined, cultivated and controlled—which Silvestri doesn't seem to me quite to understand.

Ravel's "fourteen minutes of orchestration without music", on the other hand, comes off exceptionally well. Silvestri sets an excellent tempo and holds it with exemplary firmness. Some of the solo wind players are a little stiff in their presentation of the Theme, and the piccolos are too prominent in their "tierce" variation with horn and celesta, but in general Ravel's brilliantly calculated effects of colour-blending are excellently brought off. Even the added castanets at the end—presumably added by the conductor—are not a bad idea; if anyone had asked me I would have said that Ravel himself specified them. The other two pieces are also well done, though I feel myself that the *Danse Macabre* is pushed a bit too hard. There is a great difference between Saint-Saëns' graveyard frolic and Moussorgsky's *Night on a Bare Mountain*. Altogether this is a record that can be thoroughly recommended except to those who insist on having their French music played with the purest of French accents. J.N.

ALBERT WOLFF. Weber. Invitation to the Dance. Falla. Three Dances from "The Three Cornered Hat". Ravel. Bolero: Alborado del gracioso. Paris Conservatoire Orchestra conducted by Albert Wolff. Decca Mono LXT5499: ★Stereo SXL2105 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

I can't say that I was very pleased to have to sit down to another performance of the *Bolero* played by the same orchestra as the Constantin Silvestri one reviewed above. A comparative review of this particular work is a reviewer's nightmare. Enough to say that the two conductors take a practically identical tempo; Silvestri adds castanets at the end and Wolff does not; Silvestri also gets a most effective percussive tone from the brass chorus when they eventually add their weight to the accompanying chords, and Wolff does not. Silvestri maintains a more rock-steady rhythm, which adds to the hypnotic effect. As for recording, Decca's is just a little more bright and detailed, although H.M.V.'s is perfectly acceptable.

As far as the *Bolero* goes, then, there is

little to choose between the two discs, but of course the couplings are quite different, and I imagine that these are what will decide most buyers. Wolff gives a good account of the other Ravel piece, the *Alborada del Gracioso or Fool's Aubade*, which many collectors will remember from Lipatti's wonderful account of the piano version. Ravel's orchestration is admirably suited to the extreme brilliance and separation of Decca's sound—almost as good in the mono version as in the stereo; every detail emerges clearly, and the bass is splendidly defined. The dances from *The Three-cornered Hat*, on the other side, are rather less successful. Wolff fails to mould the music with the skill that Ansermet brought to it on his seven-year-old recording; the rhythms lack the flexibility that they must have in the theatre, and the result is a little lifeless. But the real disappointment is Berlioz's orchestration of Weber's *Invitation to the Waltz*. Here Wolff fails even to get his orchestra to play together: the start of the waltz itself, after the long "May I have the pleasure . . ." introduction, is hopelessly ragged and should certainly have been retaken. Moreover the clarity of sound is excessive for this type of orchestral writing; it calls for a warmth and richness that Decca's engineers seem bent on denying it. Of course I know that one cannot change the acoustics of a concert-hall at will, depending on the music that is being played in it, but surely this is one of the legitimate advantages of the gramophone that it can give us a *musically appropriate* acoustic for every style of orchestration. On this disc Decca seem to be aiming at a Festival Hall clarity for everything: sometimes, as with Ravel, it is appropriate, but sometimes, as with Berlioz, it is not.

J.N.

TWILIGHT CONCERT—NO. 3. Weber.

Invitation to the Dance, Op. 65. **Schumann.** *Träumerie*; *Abendlied* (arr. de Machula). **Schubert.** *Rosamunde Overture*, Op. 26. **Grieg.** Two Elegiac Melodies, Op. 34: Heart's Wounds; Last Spring. **Saint-Saëns.** *Havanaise*, Op. 83. **Liszt.** *Fantasia on Hungarian Folk Tunes*. **Tibor de Machula** ('cello), **Herman Krebbers** (violin), **Cor de Groot** (piano), **Hague Philharmonic Orchestra** conducted by **Willem van Otterloo**. Philips Mono SBL5236 (12 in., 24s. 3d. plus 7s. 11d. P.T.).

Though it was surely a good idea to enliven such a popular orchestral recital by the inclusion of three soloists, the somewhat fiercely nineteenth-century selection of well-known concert pieces does appear in a curious sequence. A dreamy 'cello solo unexpectedly follows straight on the Weber as that expires, already, in a dreamy 'cello solo; the Grieg *Two Elegiac Melodies* end side one adequately rather than effectively; (these two items are also available on a standard Philips 45—SBF144). Yet throughout the performances are very reasonable, with a richness of string quality in the Grieg and effervescence, even, in the Liszt *Hungarian Fantasia*. Recording, too, is quite reasonable, though without any-

where approaching the effervescent. It is, however, difficult to think that all the mournful quality of sound offered by Machula's 'cello solos originates entirely from the player.

M.M.

CHAMBER MUSIC

BEETHOVEN. String Quartets. No. 5 in A major, Op. 18, No. 5; No. 6 in B flat major, Op. 18, No. 6. **Koeckert Quartet** (Rudolf Koeckert and Willi Buschner, violins; Oskar Riedl, viola; Josef Merz, 'cello). D.G.G. Mono DGM18341 (12 in., 30s. plus 9s. 9d. P.T.).

Coupled as above:

Hungarian Quartet (1/56) 33CX1191

Budapest Quartet (11/56) ABL3125

The Koeckert Quartet are neither as lithhe as the Hungarians nor as limssof as the Budapests, but they have a solid and serious approach to Beethoven which is both valid and appealing. Their teamwork is good, though their blend of tone might be better; their unevenness is chiefly noticeable in the first violinist, who seems a little gauche at times. I found his playing of the descending arpeggios in the first movement of the A major quartet somewhat laboured and this (although a change from the slick playing of Szekely and Roisman) is rather a blot on the performance since the repeats tend to drive it home.

The slow movements of both the A major and the B flat quartets are well played, and there are some admirable contributions from the 'cellist, Josef Merz. The team is helped by the slightly forward balance favoured by D.G.G., though the acid test—the *gruppetto* beginning to the theme of the first movement of the B flat quartet—is not entirely successful. This little figure, which always comes through so crisply and cleanly when played by the violin, sounds like an indeterminate rumble when the 'cellist answers back. I think some of the blame may be due to the 'cellist, some to the engineers.

I found the surface of the Columbia record slightly noisy, while the sound of the Philips disc is a trifle distant or veiled. If you like these two early quartets coupled in this way, the D.G.G. version now released should not disappoint you.

D.S.

BENDA. Sonata for Flute and Harpsichord.

PROKOFIEV. Sonata for Flute and Piano.

RICHTER. Sonata da Camera for Flute and Harpsichord. Jean-Pierre Rampal (flute), Viktorie Svilhikova (harpsichord), Alfred Holecek (piano). Supraphon Mono LPV344 (12 in., 30s. plus 9s. 9d. P.T.).

The main work on this recital disc by the eminent French flautist Jean-Pierre Rampal is Prokofiev's sonata, Op. 94, here recorded in its original version for flute and piano. David Oistrakh transcribed it for violin and piano, and recorded it in that form under the title "Violin Sonata No. 2, Op. 94 bis", but for all

Oistrakh's artistry I am inclined to prefer Prokofiev's original instrumentation. The music has a limpid coolness about it that not merely suggests but almost demands flute tone; the greater expressiveness of the violin is for once even a disadvantage. It is an attractive work, too, with Prokofiev's typical alternations between ironic gaiety and detached lyricism brought successfully into the intimate framework of chamber-music.

Of the two eighteenth-century sonatas that together make up the other side of the disc, Benda's is really a pretty conventional example of the early *galant* style. I am sure that Benda's royal master, Frederick the Great, enjoyed playing it in the course of his musical evenings at Potsdam, but its simple melodiousness palls rather quickly. The sonata by Franz (or Frantisek, as Supraphon prefer to call him) Xaver Richter is altogether bigger stuff, and makes one wonder whether Dr. Burney was not a little unfair to cast doubts on his great reputation. At any rate we know that Mozart admired some of his music, and I think that the slow movement of this sonata would deserve anyone's admiration.

Rampal's playing throughout the disc is beyond praise—cultivated, but never degenerating into that milk-and-water prettiness that comes so easily to the flute. His colleagues—both harpsichordist and pianist—are recorded just a little more backwardly than one might like, and the tone is rather lacking in brilliance, but in general the quality of the recording is worthy of the excellent performances. A most enjoyable recital.

J.N.

★BRAHMS. Piano Quartet No. 1 in G minor, Op. 25. Ornella Puliti Santoliquido (piano), Arrigo Pelliccia (violin), Bruno Giuranna (viola), Massimo Amfitheatroff ('cello). D.G.G. Stereophonic SLPM138014 (12 in., 30s. plus 9s. 9d. P.T.).

As in its recordings of Beethoven and Schubert trios, so now in this Brahms quartet the Santoliquido ensemble (here augmented by a viola) gives a ravishing performance. I would go so far, indeed, as to assert that this ranks among the really great chamber music performances on record. The tone of the strings is smooth and warm, their intonation faultless, their playing stylish. The piano at no time is in danger of becoming (as it can so easily in Brahms's chamber music) almost a *concertante* instrument, but blends beautifully with the general ensemble: one of the features which strikes one, in fact, is the light, unforced tone the pianist often employs (e.g. in the second subject of the Scherzo, or the semiquaver *scherzando* in the finale), which nevertheless "tells" completely, so well integrated are the players' dynamics. The Santoliquido Trio give just the right amount of full-blooded expressiveness to this work, without Italianising it at all. The addition of very good recording makes this a notable issue.

L.S.

MARTINU. 'Cello Sonata No. 3. Frantisek Smetana ('cello), Jiri Hubicka (piano).

PAUER. 'Cello Sonata. Milos Sadlo ('cello), Alfred Holecek (piano). Supraphon Mono LPV317 (12 in., 30s. plus 9s. 9d. P.T.).

It is a pity that of these two Czech 'cello sonatas there should be a little distortion in the Martinu, for it seems to me undeniably the better work. It was written in 1952 in memory of Hans Kindler, the Dutch-born 'cellist who for many years led the 'cello section of the Philadelphia Orchestra and later conducted the Washington National Symphony Orchestra. In the past I have sometimes had hard words to say about Martinu's music, which frequently strikes me as inflated beyond anything that the ideas really call for. There is a trace of this in the slow movement and the rumbustious finale of the Third 'Cello Sonata, but the opening *moderato* is a well-shaped lyrical piece of considerable distinction. Frantisek Smetana and Jiri Hubicka give it a performance that I should describe as flawless, if that did not suggest a kind of cold perfection; in fact, this is playing of great warmth and flexibility.

Martinu left Czechoslovakia in 1923 for Paris, spent the war years in America and now lives in France again. Jiri Pauer, on the other hand, is hardly known outside Czechoslovakia. He was born in 1919, the son of a coal-miner, and first studied at a Teachers' College; after the war he received more solid musical training at the Prague Academy of Liberal Arts. His music naturally reflects the preoccupation with easy communication that can be found in all Communist countries, but in spite of this he is evidently gifted with a serious turn of mind. At first one is tempted to dismiss this 'cello sonata as outmoded and academic. In a sense it is, but beneath the stylistic limitations one can detect a musical mind at work. It is not great music, I think, but at least it is a respectable attempt to solve a problem of communication that minor composers in the West tend to ignore; major ones, of course, can afford to ignore it.

J.N.

SCHUBERT. 'Cello Sonata in A minor, D.821, "Arpeggione". Enrico Mainardi ('cello), Guido Borciani (piano). D.G.G. Mono DG17157 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Gendron, Francaix (3,54) LXT2857
Albin, Helffer (3,54) LGX86015

This is a rather "thin" performance of the *Arpeggione* Sonata. Mainardi plays with his accustomed refinement and elegance, and fine-drawn, aristocratic tone, and there is much pleasure to be got from his "musing", dreamy phrasing of several passages, particularly in the first movement. But rhythmically the whole makes an under-vitalized impression. Though a highly attractive work, the *Arpeggione* is not a "strong" one; it flags easily, and I would continue to recommend Maurice Gendron's more alert performance. Besides, the D.G.G. fondness for 10-inchers makes the disc a rather expensive buy, except for someone who wants only the Sonata. A.P.

SCHUBERT. Trio No. 2 in E flat major, Op. 100. Immaculate Heart Trio. Capitol P8442 (12 in., 30s. plus 9s. 9d. P.T.).

The E flat trio was accepted for publication just before Schubert's death—to his great delight, though he did not live to see it in print. It is an ambitious and immensely long work. The development section of the first movement and the main theme of the second contain some of the loveliest music Schubert ever wrote, but the work as a whole is inconsistent, and over-repetitive. At least it seems so in this new performance by the Immaculate Heart Trio, of whom I had not previously heard. They play the music accurately and conscientiously but without much affection, and they come near to ruining the marvellous slow movement by taking it too slowly. There is something amiss with the levels here which makes this movement even less effective; someone seems to have turned up the volume for the recording of it, so that the supposedly quiet 'cello theme at the start is almost as loud as the forte passages near the end of the first movement. Otherwise the recording quality is good, each instrument standing out with unusual clarity. The finale is pretty well played, but the players never quite warm to the music; there is little sense of wonder or magic about the major-minor modulations and other touches of genius that fill this music. I had expected to enjoy this trio more than I did.

R.F.

SCHUBERT. Piano Quintet in A major, D.667, "The Trout". Clifford Curzon (piano), and members of the Vienna Octet (Willi Boskovsky, violin; Günther Breitenbach, viola; Nikolaus Hubner, 'cello; Johann Krump, double bass). Decca Stereo SXL2110 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono : LXT5433 (9/58).

Stereo:

Reinhardt, Endres Quartet (1/59) STPL10890

Always well recorded, this first-class version of the *Trot* comes up in stereo not only with the usual virtue of extra clarity, but also with the comparatively unusual one of extra warmth. The sound, indeed, approaches the ideal; it is both smoother in quality and more intimate than that of the alternative stereo recording issued by Vox. Neither version need involve a moment's hesitation as far as the performance is concerned; both are excellent, Curzon and the Vienna Octet perhaps making up for a slightly exaggerated contrast of tempos in the scherzo and trio by some fractional extra overall warmth. On all counts, this new Decca is a most beautiful record.

M.M.

PIERLOT AND GERLIN. Telemann.

Oboe Sonata in A minor. Handel.

Oboe Sonata in G minor, Op. 1, No. 6.

Loeillet. Oboe Sonata in G major,

Op. 1, No. 2. Pepusch. Oboe Sonata

in D minor. Pierre Pierlot (oboe),

Ruggero Gerlin (harpischord).

London L'Oiseau-Lyre Mono OL50147

(12 in., 28s. 9d. plus 9s. 4½d. P.T.).

In spite of the four different composers on this disc, the aural effect is one of considerable sameness. This is partly due to the

accompaniment of Mr. Gerlin, who could have varied at least his registration, if not his style of realisation, in order to point up the national and stylistic differences between the four composers. He has an unfortunate penchant for sixteen-foot tone, and seems to be trying to make up for the incisiveness of Mr. Pierlot's playing by stampeding around with his left hand in a manner that recalls the late nineteenth century rather than the eighteenth. Pierlot plays nicely, except when he tends to hurry, and then the ensemble suffers until the speed settles down once more. The Telemann and Handel sonatas are both good, the other two less appealing, though pleasant enough.

What I cannot understand is why, if a sonata by John Locillet has to be recorded (and there are none in the catalogue at present) we must have an arrangement of a sonata originally conceived for two flutes and continuo. The intertwining and imitation of the two instruments is quite lost in this arrangement, which I presume to be that of Béon. Surely the obvious thing to do is to find out which of the composer's publications could be most easily adapted for oboe without leaving out other important voice-parts: Op. 1 (from which this sonata is taken) is clearly unsuitable, and so is Op. 2, since both these sets are trio-sonatas. Op. 3, however, is a set of twelve sonatas for flute, or recorder, or violin, and there would be no harm in playing any of these on the oboe. It is a great pity that a disc of potential interest can be spoilt by poor planning.

D.S.

WOLFGANG SCHNEIDERHAN.

MOUSSORGSKY. Gopak: Hebrew Melody. **Chopin.** Nocturne No. 2 in E flat major, Op. 9, No. 2. **Falla.**

Danse espagnole from "La Vida Breve". **Martinu.** Arabesque No. 4 from "Etudes Rhythmiques". **Wolfgang Schneiderhan** (violin), **Albert Hirsch** (piano). D.G.G. Mono EPL30337 (7 in., 12s. plus 3s. 11d. P.T.).

I have always regarded Schneiderhan as rather a highbrow among violinists and this odd little collection of encore-numbers strikes me as curiously out of character. I see no good reason whatever for transcribing Chopin's E flat nocturne, complete with sudden leaps of an octave and quasi-gliissando scales. The idea is vulgar, and Schneiderhan's performance is not vulgar enough; one doesn't get the feeling that he is really enjoying himself. Other things on the disc are more attractive (the Martinu study, for example, and the piece by Falla), but really this sort of thing needs a Milstein or a Francescatti, not because Schneiderhan can't play the notes, but because he doesn't play them with the virtuoso's undefinable panache.

J.N.

FOR TEMPORARY
OR PERMANENT
BINDING OF "THE GRAMOPHONE"
SEE ADVERT PAGE 73

INSTRUMENTAL

BEETHOVEN. *Piano Sonatas.* No. 6 in F major, Op. 10, No. 2; No. 9 in E major, Op. 14, No. 1; No. 21 in C major, Op. 53, "Waldstein". **Bela Siki** (piano). Pye Mono CCL30150 12 in., 28s. 9d. plus 9s. 4d. P.T.).

The F major and E major sonatas share a curious feature with the *Moonlight* Sonata which I have also been reviewing this week; all three works are in three movements with an *allegretto* in three-four for the middle one. I am not too clear what Beethoven meant by this tempo mark. You cannot play any of these movements at a conventional *allegretto* for that would make them seem unpleasantly slow. As usually played today, the crotchetts of the *allegretto* in the F major move faster than the crotchetts in the opening *allegro* or the final *presto*, which seems absurd, though it sounds right enough. Obviously all three movements are intended to go at much the same pace. But all this is irrelevant to Bela Siki's performance. He is an eminently sane pianist, following intelligent, musical paths which lead him to performances that can be readily enjoyed. The spark of inspiration is lacking. The music never seems likely to catch fire. But this cultured playing is full of beauty, and though he misses the excitement of the first movement of the *Waldstein*, his cool, neat approach produces delightful results in the finale; that is, until he arrives at the *prestissimo* which he tries to play too fast. The shorter sonatas are perhaps more happily within his scope and are beautifully managed. There is some distortion here and there on loud chords, though otherwise the piano tone is realistic. R.F.

BEETHOVEN. *Piano Sonatas.* No. 8 in C minor, Op. 13, "Pathétique"; No. 14 in C sharp minor, Op. 27, No. 2, "Moonlight". **Eduardo del Pueyo** (piano). Fontana Mono EFR2008 (10 in., 15s. plus 4s. 10d. P.T.).

Eduardo del Pueyo is a Spanish pianist, who, since the Franco regime, has preferred to live in Belgium. He has recorded a concerto (said to be dull) by the Belgian composer Jongen, but apparently specialises in Beethoven and modern French and Spanish music. On the evidence of this disc, his Beethoven is not outstanding. He is at his best in the quick finales where his nimble fingers and restrained pedalling produce a clarity of texture that is pleasing. He is at his least good in the middle movements. He takes the *Allegretto* of the *Moonlight* slower than any other pianist I can remember, at not much more than 50 dotted minims a minute. Theoretically this is reasonable for an *allegretto*, and it could be that the rest of us are all wrong in wanting it faster. Again, it could be that Eduardo del Pueyo is right to play it so languidly, for the tight performances most of us accept as right and proper are not really *allegretto* in mood (quite apart from tempo). Nevertheless I cannot bring myself to like this drooping, unrhythmic playing any more than I like the poker-faced strict-

tempo performance of the slow movement of the *Pathétique*. This pianist eschews expressiveness in slow music, and, to my ears, he only sounds acceptable when the music is quick. The piano quality is a little thin and hard, but not unpleasant. R.F.

CHOPIN. *Piano Pieces.* Polonaise in A flat major, Op. 53; Fantaisie Impromptu in C sharp minor, Op. 66; Waltz in D flat major, Op. 64, No. 1. **José Iturbi** (piano). R.C.A. Mono RCX1016 (7 in., 9s. 3d. plus 3s. 0d. P.T.).

This disc may appeal to those who like Iturbi's method of interpreting Chopin, and R.C.A.'s imaginative sonic experiment in trying to make a grand piano sound like an express goods train. Not recommended by this reviewer. D.S.

CHOPIN. *Polonaises*: No. 3 in A major, Op. 40; No. 6 in A flat major, Op. 53. **Grant Johannesen** (piano). Vox VIP45240 (7 in., 11s. plus 3s. 7d. P.T.).

Grant Johannesen is a youngish American pianist with several good 12-inch discs to his credit. On this EP he bangs his way through Chopin's most popular and rousing polonaises with fine effect. No subtleties, but exciting playing. In bar 5 of the A flat something has gone wrong with the quality. Editing trouble? I could not be sure. Apart from this one distorted bar the quality is splendid. R.F.

CHOPIN. *Piano Sonatas.* No. 2 in B flat minor, Op. 35; No. 3 in B minor, Op. 58. **Wilhelm Kempff** (piano). Decca Mono LXT5452: ★Stereo SXL2025 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

The same qualities of neatness and reflective poetry that distinguished Kempff's earlier Chopin discs are again present in this new one. But the music is now different, in style as well as in title; these sonatas traverse a wider field of emotion than any individual one of the shorter pieces, and include essays in the dramatic, certainly, in the daemonic even, arguably. It is these essays that do not carry conviction in Kempff's readings; for reflection continues where rather more vigorous attack might reasonably be expected to begin.

Thus much of the B flat minor Sonata lacks character. The two opening movements particularly; but the funeral march, too, is played lyrically rather than elegiacally, and the finale, though happily free from artificial dynamics, lacks also the wild submerged strength that gives it individuality. The B minor Sonata is happier, in that the undoubtedly quality of delicate poetry in Kempff's playing suits the music better. Both opening and slow movement, in fact, go very well indeed; it is only in the scherzo and finale that some lack of impetus may be felt.

Throughout the disc, in its mono form, the recording is very good indeed: clear, full, and round. The quality is not quite so good in any of these respects, however, for the stereo version. M.M.

★**SCHUBERT.** *Four Impromptus*, D.899. *Moments Musicaux*, D.780.

Jörg Demus (piano). D.G.G. Stereo-phonics SLPM136007 (12 in., 30s. plus 9s. 9d. P.T.).

★**SCHUBERT.** *Four Impromptus*, D.935. *Three Impromptus*, D.946.

Jörg Demus (piano). D.G.G. Stereo-phonics SLPM136008 (12 in., 30s. plus 9s. 9d. P.T.).

We have had rather a lot of records of these pieces lately, three of D.946 this year. Nevertheless these two discs are doubly welcome. First of all they are economical; Giesecking took four sides on the *Impromptus* alone. The economy has been achieved by means which are themselves an attraction. The three D.946 impromptus are mercifully shorn of many repeats, and they sound all the better for this, while the famous B flat *Impromptu*, the one that consists of variations on a theme like the *Entr'acte* in *Rasamunde*, is for once played at the speed Schubert asks for. The music is marked *andante*, but *two* in a bar, and nearly everyone plays it four in a bar. Thus Giesecking takes it at 64 crotchetts a minute and it seems to go on for ever. Demus takes it at 104 crotchetts a minute, a prodigious difference, and the effect is enchanting. (He plays all the repeats too.) This extra speed of course saves a great many grooves, but, more important, it is abundantly justified musically, and these discs are also to be welcomed for their very fine playing. Demus is a young Austrian pianist who has studied with Fischer and Giesecking, among others, and I personally prefer his playing of Schubert to Giesecking's. He senses the bigness of the C minor impromptu and the lyricism of the G flat, he glitters in the E flat, and he plays the simple ones with delightful simplicity. His fingerwork is clean and tidy.

There is a trace of distortion at the start of the C minor impromptu, and my copy has a repeating groove in the middle of the C sharp minor *Moment Musical*, but generally the quality is excellent. I feel now that these Schubert pieces might be given a rest by the various gramophone companies. There are very few discs of the piano sonatas (none of the marvellous unfinished C major), while the superb piano duets have scarcely been touched. R.F.

LAURINDO ALMEIDA. *Toccata* (Goldsmith). ★*Prelude for Laurindo* (Mancini). *Children's Album* (Marshall). *Fantasy* (Paich). *Ballad for a Westerner* (North). *The Merry Makers* (Smith). *Danza* (Raymond). *The Bad and the Beautiful* (Raksin). *La Coquette* (Smith). *Night and the Sea* (Marks). *Three Romantic Waltzes* (Marshall). *Dialogue* (Marks). *Laurindo Almeida* (guitar). Capitol P8447 (12 in., 30s. plus 9s. 9d. P.T.).

His previous records have already established Laurindo Almeida's pre-eminence as a player; so that little need be said of his performances here other than that (with the possible exception of a couple of moments in the Mancini *Prelude*) they are

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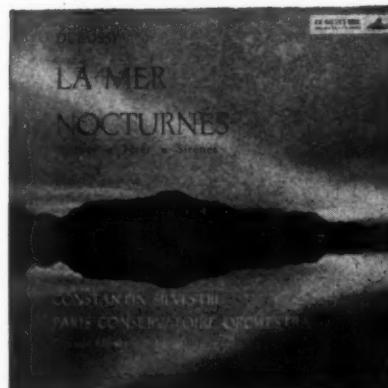
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virtually flawless. The recording too is very faithful, with plenty of sonority but almost no unwanted extraneous sounds (a couple of squeaks of the player's hand on the guitar neck in *Night and the sea* are venial).

This said, however, the caveat should be entered that this is a disc primarily for guitar specialists. Almeida is to be applauded for his enterprise in getting so many American composers to write pieces specially for his instrument, whose repertoire is far from copious; but it must be admitted that most of them (and it is interesting to note how many of them are film or television composers) exhibit technique rather than inspiration. In any case, the long-playing element of this disc should be firmly resisted: stop at the end of each piece, or the impression left will be one of an interminable and soporific improvisation. The weakest items here are the banal title-theme from the film *The Bad and the Beautiful*, and *Ballad for a Westerner*, which the sleeve-note describes as "of unusual charm and distinction"; obviously, standards differ. The pieces by Jack Marshall, despite the "cute" titles, are more interesting than most guitar-players' compositions, if only by reason of their acid harmonic flavour; but I found the most rewarding of this collection Franklyn Marks' impressionistic *Night and the sea*, Martin Paich's *Fantasy* (evocative of Brazilian atmosphere), and Henry Mancini's well-written *Prelude*.

L.S.

GYORGY CZIFFRA. *Lully*. Gavotte in D minor. *Couperin*. Le Tic-toc-choc, ou Les Maillootins. *Domenico Scarlatti*. Sonata in A major, L.494; Sonata in C major, L.104. *Krebs*. Bourrée in E flat major. *C.P.E. Bach*. Andantino in B minor. *Mozart*. Piano Sonata No. 8 in A minor, K.310. *Hummel*. Rondo in E flat major, Op. 11†. *Beethoven*. Polonaise in C major, Op. 89. **György Cziffra** (piano). H.M.V. Mono ALP1691 (12 in., 30s. plus 9s. 9d. P.T.). Item marked † authorised by M.H.V. Budapest.

Every now and again you hear people say "Of course Cziffra's got a marvellous technique, but he's only good at Liszt. Musically he's entirely gypsy". So I suppose H.M.V. thought up this recital disc to show Cziffra's range as a pianist. You will notice that Liszt has not this time been invited to the party.

Cziffra's floor show is stunning, no doubt about that; but almost every item brings out the gypsy in him. The moment he gets his hands on old Lully, out come the rits and hesitations, the saucy inflexions, the staccato lilting left-hand and the seductive legato in the right. Ditto Scarlatti: L.S. would have a fit if he were reviewing Cziffra's performances, he would think them so twee and mannered; but the rhythm is so invigorating and the phrasing so full of charm that one hasn't the heart to administer a puristical rebuke. And so we go on: Cziffra digs out this pretty galant bourrée by Krebs, but if you feel inclined to applaud his musicological enterprise, listen to his interpretation—he

plays it for all the café allure it's worth, as if it were a Kreisler pastiche. Emanuel Bach's piece (from one of the sonatas; it's reprinted in Vol. 2 of Apel & Davidson's *Historical Anthology*) with its already existing *Schmalz* is ideal fodder for such a pianist. So, of course, is Hummel's *Rondo favori* which makes a welcome return to the catalogue in a performance guaranteed to melt a heart of ferro-concrete. That very ordinary *Polonaise* by Beethoven acquires a good deal of unsuspected charm and freshness, though Cziffra plays it with a somewhat guarded virtuosity as if he were scared that Beethoven might pop up at any minute and tick him off. And the sonata, in many ways the most beautiful Mozart wrote for the piano? Cziffra plays it well enough, the rondo delightfully indeed; but it doesn't really sound at home in this *galère*. Cziffra is too respectful to treat it as a vehicle for one of his dizzy conjuring tricks, and so in the context of this recital it seems rather staid and unsociable.

For the rest, a winner: quite certainly one of my party records, particularly the Lully, the Krebs and the delectable Hummel rondo. Piano tone, sometimes a bit shallow, but that could be my pressing or even Mr. Cziffra's instrument. Anyhow not much to worry about compared with the delights of the piano playing. W.S.M.

HARP TRANSCRIPTIONS. Debussy.

Arabesque No. 1†: Clair de Lune from "Suite Bergamasque": Danse de la poupee from "La Boite à joujoux": Arabesque No. 2†: La Fille aux cheveux de lin from "Piano Preludes, Book 1". *Daquin*. L'Hirondelle†. *Rameau*. L'Egyptienne from "Suite No. 5 for harpsichord"†. **French Folk Songs**. Le bon petit roi d'Yvetot: Et ron, ron, ron, petit Patapon: Frere Jacques. *Ravel*. Minuet from "Le Tombeau de Couperin". *Couperin*. Soeur Monique from "Pièces de Clavecin, Book 3". *Perilhou*. Chanson du Guillot Martin from "Au Menestrel". **Marcel Grandjany** (harp). All transcribed by Grandjany except items marked † which are transcribed by Renié. Capitol Mono P8401 (12 in., 30s. plus 9s. 9d. P.T.)

The twelve little pieces on this disc are played with great expressiveness and a wonderful range of tone colours. The effect as a whole is naturally rather bitty and unsatisfying, but needless to say no one but a reviewer will be expected to listen to all twelve straight off. As much variety as possible is obtained by alternating impressionists and *clavecinistes* and ending each side with variations on a well-known traditional song by Grandjany himself. It is surprising how well the two kinds of French keyboard music suit the harp; Bach and Brahms, one feels, would not find themselves so at home on this instrument, and one is left pondering the reason for this affinity. Bound up with it is the pre-eminence of the harps the French themselves make and have made for very many years. There is a hen-and-egg problem

here. Did the instruments produce the type of music, or the type of music the instruments? Getting back to the disc, I must add approval of its quality and the purely personal opinion that we now have enough large records of little harp pieces. R.F.

★PIANO DUETS. Schumann. Andante and Variations for two pianos, Op. 46.

Chopin. Rondo in C major for two pianos, Op. 73. **Saint-Saëns**. Variations on a Theme of Beethoven for two pianos, Op. 35. **Busoni**. Duettino Concertante after Mozart for two pianos. **Kurt Bauer** and **Heidi Bung** (pianos). D.G.G. Stereophonic SLPM136018 (12 in., 30s. plus 9s. 9d. P.T.).

Two pianos is a combination which has lately been given only small attention on record, though nowadays more than ever before it surely ranks on grounds of bulk alone as a concert-hall rather than a domestic medium. Its repertory is a small but not by any means wholly ineffective one; secure in a place well towards the top of it are the Saint-Saëns *Variations on a theme of Beethoven* (the theme concerned being the Trio of the Minuet from the E flat Piano Sonata, Op. 31, No. 3). They are helped into that place partly by having escaped (as far as I know) the fate of Brahms's similar set on a theme of Haydn in being alternatively scored for orchestra; on the face of it a sensible enough process, but one which inevitably results in even a good two-piano performance of the Brahms sounding terrifyingly like a domestic piano arrangement of the familiar orchestral piece. But more than by this the Saint-Saëns are helped by their own intrinsic virtue of being extraordinarily well written for the monochrome medium; in the course of the work nearly every possible effective device of presentation is explored.

The same could not be said of the Schumann. The *Andante and Variations* are agreeably inoffensive enough music, but they scarcely show two pianos at their best. The Chopin *Rondo* is a very early work of little musical consequence, but some considerable pianistic happiness; the Busoni *Duettino Concertante* "after" Mozart (the finale of the F major Piano Concerto, K. 459) something of a showpiece in very much the Mozart style.

All this music is played extraordinarily well by Kurt Bauer and Heidi Bung. The principal difficulty of two-piano playing is always ensemble. Piano tone has a fierce initial impact, to which we become in varying degrees inured by long exposure. But two impacts not quite synchronised is a different sound of which we suddenly become conscious; and it is a sound which is seldom completely absent from this particular medium. Avoiding it in music with a strict pulse is, in a sense, easy enough; avoiding it in music of a *rubato* nature calls for a quite extraordinary degree of sympathy between the two pianists, of the order of that obtaining in another field between Rawicz and Landauer. Bauer and Bung have this degree of sympathy; there are moments in their

performance when it seems impossible to believe that two human minds, and not one, are at work.

Their performance is also extremely accomplished in all normal respects. The recording, however, is not quite at the same level; it has not the fullness of tone of the best D.G.G.'s, even tending here and there to clang. No particular advantage is taken of the stereo medium to emphasise the duality of the two pianos; where so much of the music is of an antiphonal nature I think this is a missed opportunity. But the disc as a whole remains an invaluable contribution in its field, as well as a most remarkable demonstration of human sympathy in performance.

M.M.

MUSIC OF INDIA. Ragas and Talas.

Rupak Tal (Tabla solo) : Raga Madhu-Kauns : Raga Togiya : Dhun. **Ravi Shankar** (sitar), **Alla Rahka** (tabla), **Prodyot Sen** (tanpura). H.M.V. ALP1665 (12 in., 30s. plus 9s. 9d. P.T.).

Perhaps you are tiring, slowly but steadily, of the sounding brass and the tinkling cymbal? After all, however high your fi, they are still both brass. Is your ear becoming jaded, gradually but grievously, by tonic-and-dominant harmonies? By growling basses and shrilling sopranos? You need, dear listener, a rest cure, a trip further away even than the remote past of our western musical culture. To northern India, in fact, where the pure classical music that remains cannot differ much in technique or in expression from the music that was sung and played there thousands of years ago.

In this excellent new disc of Indian music three skilled instrumentalists join forces to produce four examples of that delicately planned improvisation that makes for pleasurable, even exciting listening of a new kind. Ravi Shankar plays the *sitar*, an instrument of Persian origin, much favoured in North India, and distinguished by the penetrating yet ethereal tone caused by strings vibrating in sympathy with those plucked by the player. Alla Rahka plays the *tabla*, twin drums without whose incessantly varied metric patterns no *jalsas*, or recital of Indian music, would be complete. The double drone of the *tanpura*, a deep-sounding instrument of the plucked string family, is supplied by Prodyot Sen.

Rupak Tal ("beautiful rhythm") is a short but striking—if I may use the word in this context—solo for the *tabla*. The listener can hear to perfection in this very fine recording all the subtle differences in tuning and timbre between the two drums, and the varied strokes which the player uses in his seemingly never-ending quest for new effects and fresh variations on this basic septuple metre. Beneath and beside these variations, these rare flights of percussive fancy, the *tanpura* supplies not only a drone but also a persistent metrical pattern, rather like an ostinato bass in western music. The total effect is thrilling and fascinating. Listen especially to the

tanqas, the wordless vocal variations thrown in from time to time.

Raga Madhu-Kauns appears to be an example of an extended *alapa*, or prelude, in which the salient features of the raga emerge one by one under the expert fingers of Ravi Shankar. About three minutes before the end the *tabla* comes in, showing that the performance has begun in earnest. From a slow, searching beginning the improvisation gradually begins to crystallise, the shape of the *raga* emerges in all its beauty and the rhythm of the *tabla* combines with the drone of the *tanpura* to evoke a picture of India as she might have been centuries before the Mohammedan invasion.

Raga Togiya has a shorter prelude than the previous *raga*, and the drums are heard not so very long after the opening sections. Here the feeling is strangely different, yet still as colourful as ever, rather as a kaleidoscope, half-turned, reveals new patterns and new groupings of colours. Here the rhythmic patterns and the very finest divisions, the *srutis* of the scale, have changed; though the general effect of a slow beginning and a gradual gathering of impetus reminds us of the formal nature of this unique kind of improvisation. *Dhun* is a short but brilliant piece, once more exploiting the three instruments and astonishing us by the mastery of those who play them. I sincerely hope the record in its final form will have a good set of explanatory notes, for with these even the average listener (if there is such a being) would have no difficulty in enjoying these marvellous and exotic sounds. Of course, the record would have to be played eight or ten times before the full impact of the music strikes home; but then that is the beauty of gramophone records. You can play them again and again until you are intoxicated. (Since writing the above I have had an opportunity to see the sleeve, and I am glad to report that the notes are excellent. There is a brief introductory note on Indian music, an explanation of the instruments, a commentary on each item recorded, and a short biography of each artist.)

D.S.

CHORAL AND SONG

BARTOK. Songs. Beneath the Garden : I have gone from my Fatherland : In my window : Winter departs : Withered branch that blooms again : My little doll : Would I could over the Theiss.

KODALY. Songs. Hey, now Hungarian wine : Sunday, drink the wine : Alas, the heart bears a heavy burden : High rocks : Mrs. Pfützchen : Lament of Rakoczi : Little bird so fine : I have grown old. **Imre Pallo** (baritone), **Stefan Hajdu** (piano). D.G.G. Mono DGM19117 (12 in., 30s. plus 9s. 9d. P.T.).

The Bartók songs are chosen mainly from the *Twenty Hungarian Folk Songs*, ten arranged by Bartók and ten by Kodály, published in 1906, revised in 1938. Whether

the Kodály selection comes from this too I do not know : the songs are published now in various albums of Universal's 10-volume collection of Kodály arrangements. But in any case Halsey Stevens's account of the striking difference between the approaches of these two young composers to Hungarian folk melody holds true for the examples here : "Kodály adheres rather closely to the harmonic connections of conservative western music, providing in almost every instance a full harmonization without air spaces in the texture, while Bartók devises accompaniments that are much more open, hanging the melody upon an almost motionless interval of a third or a fourth, punctuating on afterbeats, and even at this date avoiding the clichés of traditional diatonic harmony". Yet the Kodály arrangements are splendid in their own right. There are exciting things here—especially the magnificently passionate *Lament of Rakoczi*. Do not expect the subtlety and fascination of a Leslie Chabay in the singing. Imre Pallo, a baritone with the Budapest State Opera, has a strong, resonant voice; but by contrast with Chabay, his treatment of the music seems almost too "operatic" in style. It is, however, highly enjoyable. A.P.

BERLIOZ. Requiem, Op. 5. Hartford Symphony Chorale, Hartt Schola Cantorum (Chorus Master : Robert Brawley), **David Lloyd** (tenor), **Hartford Symphony Orchestra** conducted by **Fritz Mahler**. Top Rank Mono XRK502-3 (two 12 in., 60s. plus 19s. 6d. P.T.).

BERLIOZ. Requiem, Op. 5. French Radio Chorus (Chorus Master : René Alix), **Paris Opera Orchestra** conducted by **Hermann Scherchen**. Aurora Mono AAB104-5 (two 12 in., 60s. plus 19s. 6d. P.T.).
de Volli, Rochester Oratorio Soc., Hollenbach

(9/56) NBL5034-5

Viewed dispassionately, the Berlioz *Requiem* is surely one of the champion thimble-riggers of the musical repertoire. Bemused by the vast forces it employs and by the sensational novel orchestral effects it contains, the listener is apt to find that his attention has been distracted from the facts that the work as a whole is uneven and eccentric, that much of the music is flat-footed, and some of it is downright banal. Yet movements like the poetic and highly original *Offertorium* or the quiet *Querens me* restore one's faith in Berlioz as a true artist, and for all the noisy vulgarity of the grandiose brass effects, one has to admit their sheer theatrical success. It is obvious that a work in which the composer has an extra brass band in each of the four corners of the building, away from the centrally-placed chorus and orchestra, is a "natural" for stereo, and though both these new issues are mono, a stereo version of each has been put out in the States—so we must await developments. Even in mono form, these recordings capture much of the excitement that a performance of the Berlioz *Requiem* always engenders. The Top Rank (Vanguard) has rich orchestral tone

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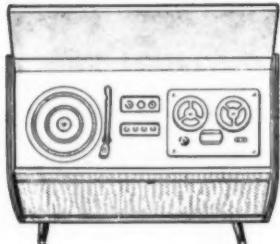
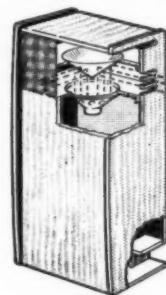


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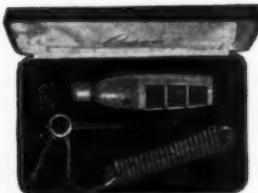
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throughout, and well-captured big brass, but the choral sound is too woolly (e.g. in *Rex tremenda*), and unfortunately the first two bars of the *Sanctus* have got lost (presumably in the transfer process). The Aurora (Vega) performance has been made somewhere with a particularly spacious acoustic, which occasionally causes slight reverberation problems (as in the *Lachrymosa*), but which on the whole most successfully suggests the authentic atmosphere; and though there are a few points of imbalance—the orchestra is over-prominent in the first movement (a troublesome place in all three available recordings) and completely blankets out the alto at *Quantus tremor*—the sonorities of the Last Trump are brilliantly handled.

In terms of performance, there is little question of Scherchen's superiority. Fritz Mahler is handicapped by a chorus of poor quality (the tenor tone is especially shallow and immature) which is both technically unpolished and musically insensitive: *Quaerens me* (taken too fast) is utterly matter-of-fact, lyricism in *Qui salvando* is quite missing, there is poor chording in *Hostias*, no shaping of phrase in *Lachrymosa*, and very square singing in the *Hosanna*. The solo tenor in the *Sanctus* is totally inadequate, with an intolerable bleat in the voice; but all three versions of the *Requiem* have difficulty in finding a suitable soloist, Philips's (the best) being rather lightweight and Aurora's smooth-toned but too mournful and straining badly at his top notes. One detail in Fritz Mahler's performance perplexes me: can it really be true, to judge from the sound, that he has altered Berlioz's bizarre but characteristic (and famous) effect of the trombones' pedal-notes and substituted a tuba?

Scherchen's choir is typically French in sound, by no means the suavest quality to the ear, but completely appropriate to the work, and in general it sings well (the broad legato lines of the *Hosanna* could be a model for the Hartford forces) except in the unaccompanied *Quaerens me*, where it sags half a tone in pitch. (The only satisfactory performance of this movement is that in the Philips version.) There are two possible criticisms of this issue: Scherchen's well-known habit of exaggerating slow tempi, though it increases the impressiveness of *Rex tremenda majestatis*, results in a loss of continuity of thought in *Quid sum miser* and the *Agnus Dei*, and makes the *Lachrymosa* seem longer than it already is; and there are a few lapses in precision of ensemble which may well be due to working in a large building—the chorus is sluggish in places in the first two movements, and things are not always ideally together in the *Lachrymosa*. But against these shortcomings must be set the whole spirit of the performance, best exemplified perhaps in the wonderfully glowing playing in the *Offertorium*. Scherchen believes passionately in the work and, more than either of his competitors, again and again illuminates some point by his loving attention to detail or his whole-hearted abandonment to Berlioz's dramatic and imaginative effects.

L.S.

BUXTEHUDE. Five Sacred Cantatas.

(a) "Herr, nun lässt du deinen Diener": (b) "Quemadmodum desiderat cervus": (c) "Lobe den Herrn, meine Seele": (d) "Ich bin eine Blume zu Saron": (e) "Ich suchte des Nachts". **Helmut Krebs** (tenor, a, b, c, e), **Dietrich Fischer-Dieskau** (baritone, d, e), **Helga Schon**, **Charlotte Hampe** (violins, a, b, c, d, e), **Hans Seidl** (violin, c), **Johannes Koch** (viola da gamba, a, b), **Angelo Viale** (viola da gamba, d, e), **Carl Gorvin** (positive organ, a, b), **Hanns-Martin Schneider** (positive organ, c, d, e), **Emil Seiler** and **Günther Radzimirski** (violas, c), **Helma Bemmer** (cello, c, d, e), **Georg Zschunker** (bassoon, e). D.G.G. Archive Mono APM14088 (12 in., 30s. plus 9s. 9d. P.T.).

D.G.G. Archive are continuing their good work in exploring Buxtehude's cantatas, and this new issue has the added attraction of two fine singers, Helmut Krebs and Dietrich Fischer-Dieskau. Both artists have a clear understanding of Buxtehude's music and a seemingly innate sympathy with its style. They are supported by a small but effective body of well-trained musicians held together by the discreet but beautiful sounds of a small positive organ.

These five cantatas display a variety of mood and of technical resource, and the texts—whether Latin or German—are set with that due regard for declamation often associated with Schütz at his best. Like Schütz, Buxtehude did not hesitate to learn all he could from Italian models, and it is no surprise to find that *Quemadmodum desiderat cervus* is built on an ostinato bass reminiscent at times of Monteverdi. The text of this solo cantata, finely sung by Helmut Krebs, is based on the first two verses of Psalm 42 (43 in the Vulgate); thereafter a free and unknown hand enlarges upon the analogy of earthly and heavenly thirst, twists it round to thoughts of the Resurrection, and ends with a play on words concerning Trinity, Unity, and Everlasting Joy. All of this is delightfully echoed in the music, and Buxtehude is here revealed as a master of perception and of true sympathy with his chosen text.

Something of the same mastery is to be found in the shorter cantata, also for tenor solo, which is a German version of the *Nunc Dimittis*. The introductory sinfonia does not foreshadow the music of the soloist, nor does it do so in the German version of Psalm 103 (104), *Lobe den Herrn, meine Seele*. Again Krebs acquits himself well, and interprets the jubilant moods of the psalm with great success. I especially liked the final Alleluia, which (contrary to expectation, but most convincingly) finishes quietly.

Fischer-Dieskau is at his incomparable best in the two cantatas based on The Song of Solomon. There are some adorably lyrical passages in *Ich bin eine Blume zu Saron*, and both parts of this amorous dialogue are assigned to the baritone soloist. *Ich suchte des Nachts* is much the longest work of them all, and is more reminiscent of the kind of cantata that Bach was to write, except that

here Buxtehude makes no use of a chorus.

The instrumental sinfonia expresses with admirable naïvete the idea of "seeking", even to the extent of reiterating one note like the "melody" of *The Last Chord!* The lover, like the chord, was eventually found, and the ending of this cantata, in which Fischer-Dieskau is joined by Krebs, is entirely joyful and brilliant. One magical touch is the allusion to the watchmen of the city, for at the words "Es funden mich die Wächter" two oboes, in unison, give out a little figure which was almost certainly based on the sounds made by the city waits in Lübeck when Buxtehude was living there. After verse 2 of the text, two verses are interpolated, commenting and enlarging on the sense, and the same thing happens after verse 3, where only one interpolated verse follows. These interpolations are sung by the tenor only; the remainder of the cantata is assigned to the two voices, which blend perfectly. This is a splendidly-recorded disc, and can be warmly commended from all points of view.

★ BRAHMS. Marienlieder, Op. 22.

Fest- und Gedenksprüche, Op. 109.
Günther-Arndt Choir conducted by
Günther Arndt. D.G.G. Stereo
SLPE133007 (10 in., 22s. 3d. plus
7s. 3d. P.T.).

In 1889 Brahms was honoured by his native city of Hamburg with the freedom of the city: in recognition of this he dedicated to its burgomaster a set of three eight-part choruses which were sung at the opening of an Exhibition there. These *a cappella* choruses, on Biblical texts, combine fine contrapuntal writing on the Baroque pattern with Brahms's most mature expressive style—as it were, a cross between *Komm, Jesu, komm* and his own *Requiem* (of which there are actually fleeting echoes). It is surprising that they are virtually never sung nowadays, and have never previously been recorded. Stereo however is just what is needed for these works—the sense of space, and the separation of the two antiphonal choirs echoing and overlapping each other's phrases; and the performance by this excellent Berlin choir (formerly the RIAS Kammerchor) is most impressive, with impeccable intonation and chording, musicianly phrasing and clear enunciation. There is just the slightest of reservations about the balance: whether due to the acoustics of the church where the recording was made, or perhaps to numerical preponderance of women's over men's voices, the result is a bit light in bass. The soprano and contralto tone is rich, firm and clear, but it is not fully balanced by the bass of the second choir in particular. Otherwise this is a splendid side.

The reverse contains the seven *Marienlieder* of 1859, described by the composer as "in the manner of old German church music and folksong". These are much more ingenuous—indeed, most uncharacteristically naive for Brahms—and less interesting because of the many strophic repetitions. Curiously, they are also rather less perfectly sung here: after brilliantly coping with the eight-part intricacies of the *Fest und Gedenksprüche*, the choir seems to find

it difficult to stay dead in tune in these simple four-part choruses, and the sopranos tend to sharpen slightly at final cadences (e.g. in the first song). But the performance of No. 7, *Marias Lob*, is delightful, and is an object-lesson in buoyant tone and rhythm.

L.S.

HANDEL. *Theodora*: (a) "Go, my faithful soldier, go . . . And draw a blessing down"; (b) "He saw the lovely youth". *Samson*: (c) "Honour and Arms". *Alexander's Feast*: (d) "Bacchus ever fair and young . . . Bacchus' blessings are a treasure". *Acis and Galatea*: (e) "I rage, I melt, I burn . . . O ruddier than the cherry". *Orlando*: (f) "O how dark the path we follow". **Owen Brannigan** (bass), **Carl Dolmetsch** (soprano recorder, b, e, f), **Chorus of the Handel Opera Society and the Philomusica of London** conducted by **Charles Farncombe**. H.M.V. Mono DLP1200 (10 in., 20s. plus 6s. 6d. P.T.). Items (a) and (f) available on 7P154 (11/58) and item (e) on 7P155 (11/58).

As will be seen three of the above items have been issued, on two 7-inch discs, before—and were then favourably reviewed by me—so that those who purchased one or both and want the items newly recorded will have to buy them again. Surely it would have been better to put wholly new material on the present disc, especially when there is such a wide choice. This little grumble over, I particularly welcome the inclusion of the fine drinking song, with three-part chorus (for male altos, tenors, and basses) from *Alexander's Feast*, with its delightful passages for oboes and bassoons, responded to by horns, in the aria and chorus, and the wonderful chorus "He saw the lovely youth", from *Theodora*, which tells the story of the raising from the dead of the son of the widow of Nain. Her mourning is vividly depicted in the funeral measures of the accompaniment to the first section, and in the two succeeding sections Handel illustrates in the vocal and instrumental parts the sentences "the youth begins to rise" and "lowly the matron bowed".

Owen Brannigan sings his arias in excellent style, as before, and rightly elaborates the cadence at the close of "Honour and arms". The chorus tenors, a little weak on the earlier discs, are much firmer in tone here, and Charles Farncombe secures most satisfying playing from the Philomusica of London. The balance is good, with the harpsichord *continuo* part clearly heard in the arias. A.R.

HARTMANN. *Lamento. Annelies* **Küpper** (soprano). **Carl Seemann** (piano). D.G.G. Mono DG16135 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

With one or two honourable exceptions, British recording companies have on the whole been reluctant to do very much about contemporary British music: in fairness, it must be said that the public's evasive reaction to it in the concert hall is not such

as to encourage them. But, to quote a distinguished musical commentator at the Festival Hall last November, "In Germany they do it quite other"—or at least they do as far as D.G.G. is concerned. Now, not content with recording contemporary German music, D.G.G. has gone one better and *commissioned* a work. Whatever one thinks of it as music—and even after repeated playings with the score I find it difficult to come to terms with—their enterprising attitude is much to be applauded. As the intelligent sleeve-note points out, even the serious composer whose large-scale works find a publisher is likely to receive but few concert performances, which anyway reach only a restricted public and the Press. Because records now play so large a part in our musical life, they can help very considerably in bridging the gulf between the composer and the public; and so all honour to D.G.G. for leading the way. May others follow suit!

The composer selected for this commission, Karl Amadeus Hartmann, is one of the foremost musicians of Bavaria, famous above all for his direction of the *Musica Viva* concerts in Munich which have been imitated in Liverpool. Before the war he had already written a choral cantata based on poems of the seventeenth century by Andreas Gryphius, dealing with the miseries and desperate hopes of the Thirty Years' War: this was recast and revised to become the present cantata for soprano and piano. The two artists on this disc, both of whom have extremely exacting parts, give a most assured performance and manage, despite the intricate and angular idiom, to convey the passionate intensity which fired Hartmann. In the circumstances, it is the more the pity that the recorded piano tone is so dry and the extreme treble of the instrument so toneless.

L.S.

KODÁLY. *Missa Brevis.* **Maria Gyurkovics**, **Edit Gancs**, **Timoa Cser** (sopranos), **Magda Tiszay** (contralto), **Endre Rösler** (tenor), **György Littassy** (bass), **Budapest Choir** (Chorus Master: Miklós Forrai), **Hungarian State Symphony Orchestra** conducted by **Zoltán Kodály**. H.M.V. Mono ALP1687 (12 in., 30s. plus 9s. 9d. P.T.). Recorded in Budapest.

Kodály's *Missa Brevis* is a well-loved work in this country; and it seems likely that the composer's pre-war experience of the Three Choirs Festivals (Gloucester in 1928 and 1937) may have influenced the Mass. Originally composed for voices and organ, it was recast with the definitive orchestral score in 1951. Kodály conducted it at Worcester in 1948. I did not hear that; but this Hungarian version, under the composer's baton, has more "tang" to it than any of the British performances I have heard. The grand, sharp-hued music of the *Introitus* (so obviously organ music, yet taking on new magnificence in the orchestral version) sounds wonderful. The recording must have been made somewhere resonant, since the quick divisions of the *Gloria*, for instance, are not perfectly clear in definition; but there is a gain in the sense of atmosphere,

and the acoustic is never too blurring. The solo trio sings the *Agnus Dei* with overtly emotional fervour; and often there are inflexions of the music that future interpreters will study from this composer-conducted performance, inflexions which are not to be deduced straightforwardly from the score.

This *Missa Brevis* is music that will give much delight, and not hurt the most conservative ears: for though the harmony is often bold and surprising, and such passages as the shrilling "Deum de Deo" unconventional, there is a basis of plainchant, and traditional polyphony, made new and engrossing by the Hungarian accent (both in a general and in the strictly rhythmical sense) and by the sharp colours of the scoring. Properly, the plainchant opening phrases of the *Gloria* and *Credo* are intoned. The recording lasts only 34 minutes, which seems poor value for a 12 in. LP.

A.P.

SCHUBERT. *Lieder.* Im Frühling; Litanei; Auf dem Wasser zu singen; Ave Maria; Die Liebe hat gelogen; Fischerweise; Die junge Nonne; Lieder der Mignon; Wiegenlied; Seligkeit; Lachen und Weinen; Das Lied im Grünen; Die Forelle; Liebhaber in allen Gestalten; An die Musik. **Irmgard Seefried** (soprano), **Erik Werba** (piano). D.G.G. Stereo SLP136009 (12 in., 30s. plus 9s. 9d. P.T.).

The list of songs will probably tell many readers that this is a record they want: an anthology of most of the favourite Schubert songs—one long-loved friend after another. They are all songs, too, that figure frequently in Mme Seefried's recital programmes. There is another good reason for wanting the record—the quality of sound reproduction, which some of the most realistic and beautiful I have ever heard on a record.

There is only one possible cause for dissatisfaction with the sound, and it may or may not have to do with recording. Throughout, the top of Mme Seefried's voice sounds wiry and uncomfortable. It has always been a difficult voice to record—her earlier records did not catch the timbre of the voice entirely—and it may be that its notes at the top of the stave are catching the mike. But I am more inclined to think that there was a tiredness in Mme Seefried's voice at the time when these songs were recorded (May-June 1958 in Vienna); the refrain of *Die Liebe hat gelogen* betrays some strain, and there sounds to be a frog in her throat in *Kennst du das Land* (one of the *Mignon* songs); you may sense some strain also in *Seligkeit*, at the last line of each verse.

Otherwise, the quality of the voice, the balance and the piano tone are of amazing fidelity. Interpretatively, too, Mme Seefried is at her most penetrating and revealing, scrupulous with words and their meaning, wonderfully subtle at varying the mood in strophic songs, immensely vital in rhythm (*Fischerweise* is an exception). Werba has often seemed a dull accompanist to me, but here, once he has passed *Im Frühling* (which, strangely, does not appear to interest him) he plays with unusual insight and character.



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Mme Seefried is at pains not to oversophisticate these songs; the almost childlike simplicity of her timbre and enunciation is apt in the Mignon songs, and in *Die junge Nonne*, and perhaps *Ave Maria*. But is this same effect right in *Litanie*? To me it suggests a zombie, or perhaps a child repeating a lesson learned parrot-fashion. There is purpose behind the effect in the first verse of *Im Frühling*: the singer is bland, carefree, at ease with nature, until memories of love enjoyed and now lost crowd upon his contentment. His? Her? Mme Seefried makes no bones about singing a man's song, here or in *Seligkeit* (where women often substitute "der traut" for "Laura"), or in *Fischerweise*; and it doesn't worry me, because her artistry and understanding make it quite clear that she knows what she is doing—you accept her, as you would if she were singing Händel or Octavian or the Composer in *Ariadne auf Naxos*.

At the first playing of this record I made a good many notes of shortcomings, vocal or interpretative, but on rehearing they seem insignificant in comparison with the beauty and truth that Mme Seefried finds in the course of this Schubertiad. She ends it with Schober's hymn of gratitude to music: "Du holde Kunst, ich danke dir", and I went to remove the needle saying "Them's my sentiments too". W.S.M.

ROYAL SCHOOL OF CHURCH MUSIC. Hymns and Psalms. A Call to Worship: All hail, adored Trinity: Psalm 72: Magnificat and Nunc Dimitis in C major (Stanford): Gloria in excelsis (Weelkes): O Praise the Lord (Batten): Ye Holy Angels bright (tune—Darwall's 148th): O Lord, look down from Heaven (Battishill): Eternal Ruler of the ceaseless round (tune—Song 1): The Lord hath been mindful (Wesley): Faith of our fathers (tune—Psalm 36): O what their joy and their glory must be (Harris): Forth in Thy Name (tune—Song 34). Choir of the Royal School of Church Music, Dr. John Dykes Bower (organ), conducted by Gerald H. Knight. Organ Voluntaries. Prelude on "Urbs Hierusalem Beata" (Willan): Fantasia on "Valet will ich dir geben" (Bach): Te Deum (Langlais). Dr. Francis Jackson, Sir William McKie and Dr. Sidney Campbell (organ). Mono OLY112-115 (two 12 in., 60s. including P.T.). Not available separately. Details from R.S.C.M., Addington Palace, Croydon, Surrey. Recorded at the Triennial Festival Service, Royal Albert Hall, July 10th, 1958.

During the Lambeth Conference last year the time came for the Royal School of Church Music to hold its Triennial Festival, and so on July 10th the Albert Hall was filled not only with choristers from 154 churches but with bishops and archbishops as well. These two records perpetuate that occasion. The lessons read by several representative bishops have been omitted, but the discs include Dr. Fisher's call to worship, and some of the prayers.

They begin apparently in the middle of an organ voluntary, Healey Willan's Prelude on *Urbs Hierusalem Beata*, played by Francis Jackson. There is a good deal of audience noise in the various voluntaries (the labels, by the way, imply that these all occur on side 4, but they are spaced out through the sides) and ghastly coughing fits during the prayers and the quieter music, but this is a natural hazard of public recording.

It is tempting to expatiate on the poor and antiquated, but not classic, music chosen for inclusion in this service. The taste of church musicians in this country appears, to the secular musician, completely at variance with the canons of musical aesthetics; but further observations of this sort are probably irrelevant here, this record will appeal to people who think highly of the works listed above. I will only comment that I wish the chants and responses chosen had been stronger and more interesting; these are surely very dull for such a special occasion. Tudor Church Music is represented only by Weelkes's *Gloria*, not one of his best pieces, and Batten's *O Praise the Lord*—no Byrd, no Tallis, and moving a century onward, no Purcell. Coming to the present century, think of contemporary composers who have contributed to the musical repertory of worship, and then look at the list above this review.

The choice was no doubt influenced by the size of the choir and the acoustics of the hall. On disc the choral singing sounds curiously cramped (not a failing of the Albert Hall that one had expected!), and the priest in the responses seems a long way away. A burst of sound like the *Amen* of Stanford in C, thrilling in the service itself, does not come over clearly on disc, and the trebles don't record well either, as you can hear in Weelkes's anthem. Bach's prelude on *Valet will ich dir geben* is played in the big booming manner, and does not record comfortably—the last bar or so sounds like an aircraft getting ready for take-off. There was some pre-echo and some pitch fluctuation on my copy. I warn you of these findings, so as to show that the quality of sound is not equal to the best modern productions. But I think it likely that people who want a souvenir of this memorable jamboree will not mind the coughs and muffled hoots. W.S.M.

including the Helen of Troy act is included, and very impressive it is—simply overwhelming in the last pages, the Last Judgement in stereo! As sound, sheer sound, there is no comparing the sets; this Decca version in mono and all the further in stereo puts the others quite out of court and, while we are on comparisons, the stereo version is a great deal richer than the mono. It has also the effect of making Del Monaco sound more human and less like a toast master in action. But stereo also mercilessly reveals something which you might not stop to notice in the mono version. For instance, that the drum under Mefistofele's cry of "All'erta!" (just before the heavens open) is not quite right; somehow at an apothecosis one feels that everything ought to be *en regle!* Moreover, though I cannot hold a brief for the Rome Opera chorus in the H.M.V. set the Santa Cecilia Academy chorists are, by British standards, rather a rough lot, and stereo makes us hear all the strands, some very frayed, in the choral mass of the Heavenly Host, out of which one sorts those strained choirboy voices peculiar to Italy and the serviceable but tired voices of people who once hoped to sing Santuzza and perhaps did for a few years. English (and still more Welsh choirs) sing together because that makes them all sing and feel better. Italian choirs are made up of people who would be hissed if they dared to sing solo. But don't let that put you off; the effect is sumptuous enough in all conscience and Maestro Serafin's stately and rather leisurely tempi pay off in the long run. (I cannot quite rid my memory, however, of the sheer blaze of glory that Toscanini made of the "Ave Signor" chorus—that five-finger exercise inspiration—but then he had a crack American choir to respond incandescently. This record has now been deleted.) Gui (H.M.V.) tended to be more flexible in some crucial places, but Serafin's over-all conception is very impressive.

About individual performance there may be disagreement. Tebaldi sings "L'altra notte" with a haunting melancholy (and a real trill) but sounds a decidedly mature Margherita and though singing very beautifully with perfect security and lovely quality, she does not, in my opinion, get at the frail pathos of the death scene ("Spunta l'aurora") with quite such affecting simplicity as either Noli (in the Nixa set, now gone) or Moscucci of the H.M.V. version. But Tebaldi's noble organ is a great standby and she sings out gloriously on many occasions. Prandelli's Faust was elegant which is not the adjective for Del Monaco's, though the fine quality of the voice and serious artistic efforts he makes will not want for appreciation. It is a mistake to have in your memory John McCormack, but on the whole this tenor phrases intelligently and comes in at the right places.

On H.M.V. Christoff was apt to sound extravagant, but then is it not rather in character that Mefistofele should be a bit of a buffoon as well as a bounder?

OPERATIC

BOITO. Mefistofele—complete.

Mefistofele	Cesare Siepi (bass)
Faust?	Mario del Monaco (ten.)
Margherita	Renata Tebaldi (sop.)
Martha and Pantalis	Lucia Daniell (mezzo-sop.)
Wagner and Nero	Piero di Palma (ten.)
Helen of Troy	Floriana Cavallini (sop.)
With the Chorus and Orchestra of the	
Santa Cecilia Academy, Rome	
conducted by Tullio Serafin. Decca	
Mono LXT5487-9: ★Stereo	
SXL2094-6 (three 12 in., 86s. 3d. plus	
28s. 1½d. P.T.).	
Gul	(9/58) ALP1369-70

The reason that this issue takes six sides whereas the three-year-old H.M.V. set took only four is that here everything,

It is at least true enough to Goethe if not to Milton's Lucifer. The singer was placed, in the prologue at least, very prominently; we felt his personality like a blow between the eyes and had little time to worry about his un-Italianate style. Siepi by contrast sounds comparatively distant in the prologue (though much better matched up with the attendant voices of cherubs, etc.). He is a good singing bass, but his voice sounds as if it needed a holiday; it is apt, here, to develop quite a heavy tremolo under pressure and to offer a smudged line of phrasing. Nor do I hear a very positive personality. But by and large he gives a capable performance.

The Helen episode is agreeably done; all in all, this often naive, often touching and original score makes a great effect. Sample the end of sides 1 or 6 in the stereo version and on a good machine you will probably capitulate instantly.

P.H.-W.

EGK. Die Zaubergeige—excerpts.

Kaspar	Marcel Cordes (bar.)
Gretl	Erika Koth (sop.)
Ninabella	Elisabeth Lindermeier (sop.)
Amandus	Richard Holm (ten.)
Guldensack	Max Probst (bass)
Cuperus	Gottlob Frick (bass)
Fangau	Karl Osterberg (ten.)
Schnapper	Josef Knapp (bar.)
Judge	Paul Kuen (ten.)
First Lackey	Emil Grauf (ten.)
Second Lackey	Walter Bracht (bass)

With the **Bavarian State Opera Chorus and Orchestra** conducted by Werner Egk. D.G.G. Mono DGM19062 (12 in., 30s. plus 9s. 9d. P.T.).

Overture: Vagabond Duet: Scene, Kaspar and Cuperus: Entry of Guldensack: Duet and Finale, Act I: Duet, Gretl and Amandus: Ninabella's Arias: Kaspar's Song: Gretl's Arioso: Finale, Act II: Spaniola: Duet, Ninabella and Kaspar: Quartet and Finale: Closing Scene.

The Magic Fiddle was Werner Egk's first opera, written in 1935 and based on a puppet play by Count Pacci. It has remained the most popular of his several operas, but this is the first record of it to be made available here. Such of Egk's later operas as I know show the influence of Stravinsky (and occasionally Bartók and Hindemith) most strongly. But *Die Zaubergeige* is popular in style, and tuneful with some elements of dance music in it. It is not unlike the sort of music that Carl Orff was developing in a far more basic and thorough-going manner. There is nothing stoic about *Die Zaubergeige*; it is lush and rumbustious, and often vulgar. I find much of it tasteless as well, but there is plenty of gusto, and this will probably deafen a good many people to the Philistinism of the invention; and dramatically it is well constructed. The division of the score into numbers makes a Highlights record very feasible. It is useful to follow with the vocal score, which is published by Schott's (price 40s.).

The overture is a pot-pourri in which we hear two tunes, a slow one associated with the fiddle, and a fast one, in mixed three- and four-time, to which Kaspar, the protagonist, sings a riotous aria later on.

In the first act we meet Kaspar, a farm-hand, who decides to seek his fortune in the wide world, and says goodbye to his sweetheart Gretl. Then, at a crossroads in a wood two vagabonds, Fangau and

Schnapper, sing a song about the gallows in the first vocal excerpt (page 36); they decide to meet that evening and rob some rich passer-by. When they have departed Kaspar enters (page 46) and is confronted by a beggar who asks for alms; Kaspar gives him his last halfpence, whereupon the beggar turns into Cuperus, lord of the elemental spirits, and offers Kaspar a wish. Kaspar demands a magic violin that shall bring him wealth, admiration and honour. Cuperus stipulates that he must forswear love if the fiddle is to do his bidding.

The next excerpt begins. Enter Guldensack (page 73), extolling his god, Money. He draws a pistol when Kaspar greets him, but the fiddler soothes him with a slow Canzona, then sets him dancing till he drops. Kaspar departs. Enter Fangau and Schnapper, who rob the old Croesus. He wakes and goes off swearing revenge on the thieving fiddler.

Act 2 takes place in the castle of the rich and beautiful Ninabella; Guldensack, who is Ninabella's Marshall, enters and supervises preparations for a party that evening; the floorshow, a troop of actors, sends its apologies, so Ninabella tells Guldensack to engage Spagatini, the wonder-violinist, who has just arrived in town (no prizes for guessing who Spagatini is). Ninabella (page 120), beautifully sung by Elisabeth Lindermeier, has the next excerpt, a hymn to Love. In Spagatini's hotel, Guldensack dutifully persuades the violinist to play at the party for a fee of 1,000 ducats, even though he recognises him as Kaspar, the fiddler who hypnotised him into unconsciousness and (Guldensack believes) robbed him. Kaspar alone (page 138) sings of his joy at new-found fame and riches, to the tune in 4+3+3 metre from the overture; this is the most telling number in the opera, and sung with splendid brio by Marcel Cordes. Gretl, now Ninabella's maid, comes with a further invitation, and is horrified when he will not embrace her and cannot explain why not; the excerpt starts on page 151, and stops halfway through the aria. She goes off in tears and Kaspar proceeds (page 155) to get tight. Act 3 is the party. Guldensack plots to have Kaspar arrested. Meanwhile Ninabella has made an assignation with the fiddler (page 182, cutting almost at once to page 185), and woos him. At first he will only kiss in imagination, but eventually he ignores Cuperus's instruction and embraces Ninabella; a quartet is built up with Gretl and Amandus, and this gradually expands impressively to include Guldensack and his posse who arrive and arrest Kaspar. He reaches (not on record) for his fiddle, but of course its magic power has vanished and he is taken for trial.

The gallows is erected and Kaspar led to execution. As a last request he is allowed a word with Gretl, a tiny duet (page 237). The judge orders the execution to begin; Cuperus reappears and gives Kaspar back his fiddle; he plays and the two vagabonds are hypnotised into testifying Kaspar's innocence and returning Guldensack's sack of gold, whereupon the execution is stayed and Kaspar set free. Cuperus blesses the

lovers who sing a last duet, with choral refrain (page 258 to the end).

It's a good story, well handled, and would probably make an enjoyable evening in the theatre. It's extremely ably performed by some of Munich's most accomplished artists, by the excellent opera orchestra, and under the most authoritative conductor possible. The voices tend to be recorded too close to the mike, and there is some distortion towards the end of the second side, in the quartet and the final chorus. If you do decide to acquire the record, it is very helpful to have a vocal score or libretto; if you can't afford to buy one, your local public library would probably help—books can always be ordered, and often arrive very quickly.

W.S.M.

DONIZETTI. Linda di Chamonix:

"Ah, tardai troppo". Yolanda Mărculescu (soprano), Prague National Theatre Orchestra conducted by Zdenek Folprecht.

VERDI. Un Ballo in Maschera: "Eri tu". Dan Iordachescu (baritone), Prague National Theatre Orchestra conducted by Bohumir Liska. Supraphon Mono SUEC873 (7 in., 9s. 6d. plus 3s. 1d. P.T.).

Two new singers, presumably Rumanian to judge by their names, are here well presented with natural sounding acoustic and artistic accompaniment. Both sound like good artists too, quite without the faulty taste which native Italians so often bring to these pieces by their great romantic composers. The soprano aria is the one usually known as "O luce di quest' anima" and which used to show off Galli-Curci to such advantage. I am glad to welcome it back to the catalogue and report that the singer though very light of tone and not altogether polished in her ornaments and graces, gives a very pretty and effective account of the artless little piece—actually reminding one of Galli-Curci at times.

The baritone has a heavy and rather lachrymose style, sings with heart and musicianship however and does not afflict us with his wobble though it is very much there: a good, generous organ and flattering recording.

P.H.-W.

MOZART. Bastien and Bastienne, K.50—complete.

Bastien Pierre Maggiora (treble)
Bastienne Bernard Roux (treble)
Colas René Lemoinne (alto)
With Les Petits Chanteurs de Vincennes and orchestra conducted by Max Gaetti. Aurora Mono ABA252 (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Stepp (9/56) DGM18280
Bastien and Bastienne by French boys sounds on the face of it rather unpromising. In fact, I thought it quite a possible solution of how to live with this tedious little work which, because it is by the composer of *Don Giovanni*, we hear more of than we need. The performance as given here, not least in the connecting spoken dialogues, has much charm and spirit. The recording is excellent and if the little boys often sound breathy and immature they have a good

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grasp of the music. The very artlessness of the vocalisation somehow gives the music the air of innocence it loses in more adult and calculated performances. For the right audience, a pleasant little disc.

P.H.-W.

★MOZART. Don Giovanni—complete.

Donna Elvira	Lisa della Casa (sop.)
Donna Anna	Suzanne Danco (sop.)
Zerlina	Hilde Gueden (sop.)
Don Ottavio	Anton Dermota (ten.)
Leporelo	Fernando Corena (bass)
Don Giovanni	Cesare Siepi (bar.)
Masetto	Walter Berry (bar.)
Il Commendatore	Kurt Boehme (bass)

With the Vienna State Opera Chorus and V.P.O. conducted by Josef Krips. Decca Stereo SXL2117-20 (four 12 in., 115s. plus 37s. 6d. P.T.). Mono: LXT5103-6 (10/55). Records are available in Presentation Box and cannot be purchased separately.

Stereo gives this on the whole highly enjoyable version of the *Don*, a perceptible advantage in putting far more air and space round the characters and highlighting the detail in the orchestral playing. It sounds in a word more "life-like", which should of course be the ideal, even though it does not always flatter the singers as much as the mono version. (In the terms of light, one might call stereo sunlight, mono artificial "lighting"—and it is the ladies who are most likely to know what that means in terms of complexions, make-up and so on.) It is not only their tone which comes under the microscope, but the enunciation of Italian too. I never heard so many of the words before, nor realised what occasional Germanisms remained in them. Della Casa loses many of her words in higher flights, Danco sounds even less a natural Donna Anna (with that slight flutter and flutter more apparent now) and Gueden in "Batti, batti" is by no means ideally at ease. Siepi too, is heard to fluff a turn at the end of the Champagne aria. But all in all it is still the good account of the wonderful score which I welcomed on its first appearance nearly four years ago. I found side 3 the most revealing of the difference. Stereo certainly cuts down singers to human dimensions.

P.H.-W.

★PONCHIELLI. La Gioconda—complete.

La Gioconda	Zinka Milanov (sop.)
La Cieca	Helen Alparan (m-sop.)
Enzo Grimaldo	Giuseppe di Stefano (ten.)
Alvise Badoero	Plinio Clabassi (bass)
Laura	Rosalind Elias (mezzo-sop.)
Barnaba	Leonard Warren (bar.)

With Chorus and Orchestra of Santa Cecilia Academy, Rome, conducted by Fernando Previtali. R.C.A. Stereo SB2027-30 (four 12 in., 115s. plus 37s. 6d. P.T.).

Gavazzeni (2/58) LXT5400-2
Votto (12/58) LPC1241/1-3

When in February of last year I opened my arms to this tuney old Grand Opera I hardly expected to find three contenders on the market a year later. Ponchielli's purple piece is Grand Opera and Stereo does it proud. It is like sitting in a stage box at the Met, New York; nothing is spared you.

As sound it beats its rivals completely; and the orchestral side of it under Previtali,

if sometimes more gentle and lacking the animal dash appropriate, is really more artistic than either of the other versions. As for the chorus and the ensembles of cabin boys, of gondoliers, courtiers, doges, nuns or fisherman, the resonant vistas of Venice and the off stage effects, not to mention the way the six principals seem to be lining up, as if your fireplace were the prompters box, the marvel of it needs experiencing. In brief then it is a sumptuous account of an opera which if well below Verdi's genius can still make its luscious melodious appeal.

What of the cast? Milanov has not the drive or the wobble of Callas (Cetra) and sounds much older than Cerquetti (Decca) but she has a wobble of her own and a good deal of strain to keep abreast with the more strenuous passages. She takes her time where she can and her "Suicidio" is more ruminative than impassioned. At one moment, however, she takes time to remind that she at least belongs to a generation which knew what a veiled, steady, *mezza voce* note could sound like (middle, major section of "Suicidio") and her low notes and indeed many others have a lovely quality ("fra le tenebre"). She is also quite able to dominate the ensembles when she wants to. The Laura is the young mezzo who made a success in *Vanessa*; musical and useful. She sings "Stella del Marinari" attractively, but is hardly up to the real bashing of the famous ladies' battle a few minutes later where such battling mezzos as Barbieri and Simionato in the Cetra and Decca respectively really let fly. Miss Elias copes and shows restraint—not I fear quite what is wanted. But she and the other mezzo, the Blind One (Gioconda's mother) add some good rich sounds to the broth. Giuseppe di Stefano seems to me much the best of the Enzo Grimoldos and if in the

famous tenor baritone duet (of his name you think enviously of the combination of power and elegance displayed by singers such as Caruso and Gigli at this moment, you will also have to admit that Di Stefano's "Cielo e mar" alongside the efforts of Messrs. Del Monaco and Poggi (Decca and Cetra) is a really poetic bit of singing. Leonard Warren is his own beefy self and not very sinister or imaginative but, of course, a superbly weighty contributor. The bass Clabassi less so than Decca's Siepi or Cetra's Neri.

On the whole then if you have stereo equipment and are thinking of taking the plunge, this eight-sided version of a super Meyerbeerian monument is the one to go for. A white elephant? That is not for me to say. But a money's worth to the right buyer.

P.H.-W.

(An English/Italian libretto is available from Decca to accompany this set, price 5s.)

PUCCINI. Gianni Schicchi : "O mio babbino caro". **Turandot :** "Signore, ascolta"; "Tu che di gel sei cinta".

La Bohème : "Si, mi chiamano Mimi"; "Donne lieta usci"; "Quando me'n vo". **Madama Butterfly :** "Un bel di vedremo"; "Tu, tu, piccolo iddio".

Suor Angelica : "Senza mama". **Manon Lescaut :** "In quelle trine morbide"; "Sola perduta abbandonata".

Tosca : "Vissi d'arte". **La Rondine :** "Che il bel sogno". **Virgilio Zeani** (soprano), Orchestra of the Santa Cecilia Academy, Rome, conducted by **Franco Patané**. Decca Mono LXT5509: ★Stereo SXL2123 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

This recital is issued both in mono and stereo versions. Does that mean that the makers feel that those people who have



Mr. S. A. Becher-Stevens of the Decca Record Co. presents Hilde Gueden with a Golden Record to commemorate total sales in excess of one million records.

stereo equipment will not "look" at mono issues at all? It is true that the stereo makes Mme Zeani sound much more as I remember her sounding in the flesh, but on the other hand I find that the mono version, played through stereo equipment, is actually more flattering to the voice. So where are you? Is it truth you want, or what sounds best?

But in many ways the placing of the soloist is not ideal and worse, she is docked of little endings ("Va giocca", in Butterfly's Death for instance and Liù's funeral is brought to a snappy conclusion). Such details are to my finnicky mind much more important than the diffusion of orchestral sound and awareness of presence as between the two issues. And far more important still is that though Mme Zeani does not sing any item badly, she does not sing any item, except possibly the first, in any way exceptionally well. This is just another Puccini soprano (whereas her previous LP containing such things as excerpts from *Lucia* had much more character and individuality). Here we have the sort of fair to medium singing of Puccini that you hear up and down Italy: warm-toned, gushing, a shade overpressed here and there in the predictable places: for example, at the climax of "Vissi d'arte", the top note is fiercely but not quite firmly held, there is a hint of the diminuendo routine on the way down, but the third note again is given a violent shove at its end. Of course there is the huge noisy breath before the last "così". I would applaud in a theatre, so would most people, I expect, but seeing the legions of recordings of this aria what one wants is not a good, second-rate account in super hi-fi stereo so much as a decent recording of something nearer the standard set by Destinn years ago and Welitsch only the other day. The one relatively unknown piece is the Dorothy Song from *La Rondine* (*The Swallow*), Puccini's Viennese style operetta. Magda finishes up the story of Doretta. There is a very taking tilt to it. I see no reason why this tune should not lodge in the Housewives' Choice heads even as much "O mio babbini caro". It has in mine. Unfortunately, again, Mme Zeani sings it only fairly well, with unnecessary vibrating effects and an impure line. Musetta's waltz is musical in cut of phrase, but the last high note takes on a bad shudder. On the whole then, this is of more interest to those who want to compare what different recording techniques do for a solo soprano than those who care about singing or Puccini.

P.H.-W.

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STRAUSS, RICHARD. *Daphne*: "O bleib' geliebter Tag"; "Ich komme, grünende Brüder". *Annelies Küpper* (soprano), *Munich Philharmonic Orchestra* conducted by *Fritz Lehmann*. *Elektra*: "Allein, weh ganz allein". *Christel Goltz* (soprano), *Bavarian State Orchestra* conducted by *Georg Solti*. *Salome*: "Ah, du wolltest mich nicht deinen Mund küssen lassen". *Christel Goltz* (soprano), *Hetty Plümacher* (contralto), *Wolfgang Windgassen* (tenor), *Württemberg State Orchestra* conducted by *Ferdinand Leitner*. D.G.G. Mono DGM18090 (12 in., 30s. plus 9s. 9d. P.T.).

Lovers of Richard Strauss may perhaps welcome this disc or at least the *Daphne* side of it for supplying to the catalogues some luscious pages of typical melismata for soprano on a gorgeous curtain of sweet sound. The second of the two titles above is the long aria where Daphne is slowly turned into a tree, a passage which incidentally challenges the superlative cunning of German stage managers. (I saw it done in Munich and it would have been impossible to say at which moment the wobbling Daphne, as here Frau Küpper, had been sunk out of sight and a shuddering stage tree had grown up in her place.) The recording is quite decent but I wish I could command the singing other than to say it is tasteful. Strauss's love of the soprano voice presupposed a steady glowing stream of tone, à la Schwarzkopf or Della Casa not a heavy wobble and a change in quality all up the scale. Christel Goltz, as we know, is a dramatic, perhaps over dramatic, Salome on the stage but her singing here is very gusty and impure. This closing scene of the opera has very little distinction vocally or orchestrally. The lovely opening monologue from *Elektra* is more enjoyable, but hasn't, again, anything like the beauty of singing that Strauss surely desired (and which recently Frau Lammers gave us at Covent Garden). Solti's hand is, however, apparent in this excerpt and gives a much needed touch of distinction to the concert.

P.H.-W.

WAGNER. *Die Walküre*—Act 1, complete. *Kirsten Flagstad* (soprano). *Set Svanholm* (tenor), *Arnold van Mill* (bass). *Götterdämmerung*: Dawn and Siegfried's Rhine journey; Siegfried's Funeral Music. *Vienna Philharmonic Orchestra* conducted by *Hans Knappertsbusch*. Decca Mono LXT5429-30: ★ Stereo SXL2074-5 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.). Records are available in Presentation Box with illustrated booklet and cannot be purchased separately.

On May 24th, 1934, Flagstad sang her first Sieglinde and now we hear her, nearly twenty-five years later—I do not know the exact date of this recording—singing the part with wonderful freshness and beauty of tone, and Svanholm, who sang his first Siegfried at Covent Garden in 1948, is also

in excellent voice. It must be said that these remarks apply to the stereo issue, for the mono, which I played first, seems to lend an autumnal quality to their voices which is absent from the other. They sound there much more spring-like.

It is sad that Svanholm cannot add to his fine qualities of musicianship, vigour, reliability and the rest, the sense of poetry and true tenderness which his part in this opera so imperatively demands. The "Spring Song", which can sound banal if not gently handled, is given a too matter-of-fact rendering and when, in the beautiful duet that follows, he sings "O loveliest tones, O music sweet and tender" ("O lieblichste laute, denen ich laute") one finds it hard to believe he really means it. In all other respects he is admirable and his voice stands up well to the great declamatory passage when he seizes the hilt of the sword: he is also excellent in his narration to Hunding and Sieglinde in the second scene of the opera.

Flagstad supplies the poetry her lover lacks. This is an exquisite performance, full of warmth and passion, rising to superb climaxes at the end of "Der Männer Sippe" and the close of the act, and breathing the rapture of spring in "Du bist der Lenz".

The Vienna Philharmonic Orchestra plays gloriously throughout and here again the beauty of their performance is most clearly revealed in stereo, though one is given the impression of sitting in the front row of the stalls. The voices, however, are never in danger of being drowned and there are many truly soft passages: but the brass, as in other stereo recordings, is apt to sound larger than life. This must not be allowed to become a habit with the recording engineers. Even at *mf* the first notes of the Hunding theme at the start of the second scene are too prominent. I cannot quite make up my mind about Arnold von Mill's Hunding. His voice is suitably sinister, and a true bass, but it has, occasionally, romantic overtones that suggest this unpleasant creature might perhaps have kindly impulses.

Knappertsbusch dwells lovingly, but not unduly, on the lyrical passages of the exquisite score and infuses plenty of vigour into it where needed, achieving an exciting climax in the last pages. The recording of the orchestra, in both versions, is very good, with, of course, stereo providing the extra definition and clarity.

I cannot write with equal enthusiasm of Knappertsbusch's playing of Siegfried's Journey to the Rhine or the Funeral March, both of which, and the latter especially, are rather sluggish rhythmically. The foggy sound at the start of the "Journey" is not present in the stereo version, but there is not otherwise a great deal to choose between the two. The deliberate playing of the horn call theme in the scherzo-like section of the "Journey" suggests Siegfried going very gingerly down the mountain side and has no spring in it. All this is regrettable, but far from a dead loss, and so it can well be borne for the sake of the fine performance of *Die Walküre*, Act 1. What now is going to be done about Act 2?

A.R.

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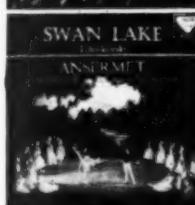
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VERDI. (a) *Otello*: "Nun mi temo".
 (b) *Un Ballo in Maschera*: "Forse la soglia attinse". *Garbis Zobian* (tenor), *Prague Smetana Theatre Orchestra* conducted by (a) *Josef Bartl* and (b) *František Skvor*. Supraphon Mono SUEC868 (7 in., 9s. 6d. plus 3s. 1d. P.T.).

A tenor possibly Armenian in origin to judge by his name who is presented well on this disc with excellent orchestral support. He makes much dramatically of Otello's last utterances and also sings the hero's solo (penultimate) scene from *Ballo* in a serious, un-vulgar way. The voice is a darkish tenor of evidently Italian training; a very useful organ, capable of beautiful effects and evidently at the service of a fairly sensitive artist. But as to the true size of the voice I should not like to hazard a guess. As in the case of the other two singers presented from Prague, the actual amount of volume on the Supraphon records is not very high. P.H.-W.

★**MARIO DEL MONACO.** *Un Ballo in Maschera* (Verdi): "Ma se m'è forza perderti". *Fedora* (Giordano): "Amor ti vieta". *Giulietta e Romeo* (Zandonai): "Giulietta, son io". *Madama Butterfly* (Puccini): "Addio fiorito asil". *Le Cid* (Massenet): "O souverain! O juge! O père!". *Carmen* (Bizet): "La fleur que tu m'avais jetée". *Erlan* (Verdi): "Come rugiada al cespote". *L'Africaine* (Meyerbeer): "O Paradiiso". *La Wally* (Catalani): "Oh, come furon lunghi"; "Quando a Soldo". *Lucia di Lammermoor* (Donizetti): "Fra poco a me ricovero... Tu che a Dio spiegasti l'alì". *Mario del Monaco* (tenor), *New Symphony Orchestra of London* conducted by *Alberto Erede*. Decca Stereo SXL2122 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). Mono LXT5202 (7/56).

With the load spread across two speakers, Del Monaco is much easier to take. This is a good recording. As always, I started by thinking that the solid, ringing tones of this tenor could be quite enjoyable after all, but after two or three arias lost interest, because of the sheer dullness of his singing. No elegance, no grace, little imagination. A.P.

VERDI. *Rigoletto*: (a) *Questa o quella*; (b) *Ella mi fu rapita*; (c) *La donna è mobile*. *Petre Munteanu* (tenor) with (a) *Württemberg State Orchestra* conducted by *Ferdinand Leitner*, (b) and (c) *Berlin Radio Symphony Orchestra* conducted by *Artur Rother*. D.G.G. Mono EPL30076 (7 in., 12s. plus 3s. 11d. P.T.).

Well worth sampling. I like Mr. Munteanu. Especially must this kind of beautiful tenor voice and singing of such musical grace and appeal seem delightful in Germany, land of the strangled Helden-tenor. The recording is beautifully full and has great presence. The singer gets the lift of "Questa o quella" like Caruso and with perfect relaxation throws off the so

important little laugh. (Just think of Del Monaco in this aria.) Mr. Munteanu does a beautiful diminuendo and a safe turn in "La donna è mobile". (Just think of di Stefano's high pressuring in contrast.) Both these ducal arias have the right insouciance and gaiety. In the pensive "Ella mi fu rapita", this singer has the sense to see that the magic is made precisely by *gliding* (O, Signori X, Y and Z please note) and not yelling into the cavatina ("Parmi veder"). This is the prettiest tenoring I have heard for ages to be issued under the D.G.G. label. Recommended. P.H.-W.

GIUSEPPE DI STEFANO. *Andrea Chénier* (Giordano): "Un di all' azzurro spazio"; "Come un bel di di maggio". *Tosca* (Puccini): "Recondita armonia"; "E lucevan le stelle". *Turandot* (Puccini): "Non piangere, Liù"; "Nessun dorma". *Werther* (Massenet): "Pourquoi me réveiller". *Manon* (Massenet): "En fermant les yeux". *Carmen* (Bizet): "La fleur que tu m'avais jetée". *Faust* (Gounod): "Quel trouble... Salut! demeure". *The Pearl Fishers* (Bizet): "De mon amie". *Giuseppe di Stefano* (tenor), *Orchestras of the Santa Cecilia Academy, Rome* and the *Tonhalle, Zurich* conducted by *Franco Patané*. Decca Mono LXT5504: ★Stereo SXL2111 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

It was a strange experience to play this record soon after the Gigli reissue (reviewed on page 28) which contains many of the same items. Di Stefano's voice sounded hard and thin for all its dynamic energy beside the ample roundness of Gigli's. And where Gigli ingratiate, di Stefano hectors. Not that there isn't soft singing in this recital; he croons "mi cadea fra le braccia", in "E lucevan", like any teenager's delight, and fines down his top A, at "discioglio dai veli", to nothing with good control; there's a skilful diminuendo in the Verses of Ossian from *Werther*, and even one in the Dream Song where Massenet asks for a crescendo. But the main impression left by two hearings of this record is of stentorian tenoring, as if di Stefano were out to beat del Monaco at his own game.

One side is devoted to French opera in French (intelligible though not very convincing), and here di Stefano seems keen to wake up these dull old composers and put a bit of life into their sugary songs. His efforts don't pay off, for the music sounds more, not less, dull, even the Flower Song which couldn't be thought unimpassioned—only it's not this sort of ardour it needs. There's some exuberant singing on the Italian side, notably in "Come un bel di di maggio" (the voice is more agreeably balanced in this), and di Stefano's enunciation is always clear and sensible. The quality of the sound is faithful to orchestra and voice alike; stereo allows Chénier to start his first act solo up stage (he is dead on mike in mono), and in both versions he makes the gradual entrance during "De mon amie", which is contextual.

Is it ridiculous to report that the orchestral accompaniment gives more pleasure than the singing? Stefano fans will snort an affirmative, but try the record and see. The sleeve shows the singer dressed as Canio, a role he doesn't undertake on this disc. The sleeve-note is entertaining about *Tosca*: "for a moment the two are happy, but unfortunately it turns out that Scarpia has tricked them once again". Oh I say, jolly hard luck, what?

W.S.M.

LEONIE RYSANEK. *La Forza del Destino* (Verdi): "Pace, pace mio Dio". *Tosca* (Puccini): "Vissi d'arte". *Aida* (Verdi): "Ritorna Vincitor"; "O Patria mia". *Andrea Chénier* (Giordano): "La Mamma morta". *Turandot* (Puccini): "In questa Reggia". *Cavalleria Rusticana* (Mascagni): "Voi lo sapete". *Otello* (Verdi): "Canzone del Salce"; "Ave Maria". *Leonie Rysanek* (soprano), orchestra conducted by *Arturo Basile*. R.C.A. Mono RB16148 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

This disappoints, because it promises a good deal. Unlike many a prima donna, Mme Rysanek really has the Voice-Beautiful—womanly, "soft" mellow, evenly distributed and with a lovely bloom on it. No macau shrieks for her, and though her Italian enunciation is far from exemplary (hear the Desdemona excerpts) and she is often liable to sing slightly above the note intended, the actual sound emitted is seldom less than lovely. There are moments when the quality of her voice and the womanly warmth of it reminds me of Lotte Lehmann. So I think if I were collecting voices on the gramophone I should certainly want a sample of this one. But the trouble with LP is that you cannot just buy one example, you have to buy a baker's dozen or nine, as here, and this recital, with the plums of the Italian repertory on it, does not in fact contain any single item in which Mme Rysanek can be said to excel all competitors. Many details are beautiful; she sails up to a lovely climax in *Aida*'s second aria and finishes perfectly. But something which is best defined as authority is lacking: she makes little of the climax in "Vissi d'arte" and though this aria does not suffer from being sung without drive, many others do, for instance "La mamma morta", which is nothing if not delivered with a bit of dash and pressure; similarly her *Turandot* (princess's big aria), which positively ought not to sound diffident of all things. The effect of vocal sluggishness, so often made in this recital, is not in the least helped by the conductor who holds back for her all the time and does a good deal of plodding on his own. The recording is not brilliant. For sampling the quality of the voice, the first or last items will quickly show how beautiful the voice is, as such, as distinct from the art of interpretation. Myself I shall wait until I can hear this voice soaring above something sweetly Richard Straussian, because these Italian tests are neither idiomatic nor exciting, however "lovely".

P.H.-W.

POETRY AND DICTION

EDGAR ALLEN POE. *The Tell-Tale Heart.* Read by James Mason. Brunswick Mono EP OE9444 (7 in., 9s. 3d. plus 3s. 0d. P.T.).

This is something of a *tour de force*. Not everybody will like it, but there can be little doubt that Mr. Mason gives a virtuoso performance. It is a slight story, and yet the author and his reader by a mastery of technique keep us on the edge of our chairs. The addition of a cinema organ is curiously in keeping, and Mr. Cole's contribution is in its way no less brilliant. The whole thing adds up to a neat essay in the macabre.

R.W.

BERNARD MILES. *The Race for the Rhinegold* Stakes: *Sweet Swan of Avon.* Read by Bernard Miles. Decca Mono EP DFE6559 (7 in., 8s. 3d. plus 2s. 8d. P.T.).

Long before the advent of Miss Anna Russell and her exposition of the Ring cycle of operas we had had some elementary grounding in the Wagnerian aesthetic from Mr. Bernard Miles. This new record is a little too obvious to be funny. Giving the vital statistics of all eight Valkyries takes up valuable time, and although this is good music-hall stuff it is not really a must for the connoisseur of musical parody. I found the Shakespeare side frankly unfunny. I am sorry about this, but we will make up for it by all being in our places at the Mermaid later in the year.

R.W.

J. B. PRIESTLEY. Essays from "Delight": Introduction; Fountains; Orchestral Conductors; Smell of Tahiti; Smoking in a hot bath; Not going; Blossom; Wood; No School Report; Long Trouser; Pleasures and Gratitude of Children; The Mineral Water in Bedrooms of Foreign Hotels; Orchestras tuning up; The Delight that never was. But this is where we came in. Read by J. B. Priestley. Argo Mono RG159 (12 in., 30s. plus 9s. 9d. P.T.).

Mr. Priestley is a man of letters. He has written good novels, essays and plays. I suggest that this record is completely unworthy of him. In a long introduction, a man who is as metropolitan as Voltaire plays the comic Yorkshireman, and in the ensuing readings he fails to grip my imagination or to open my own eyes to these particular delights. A pleasant essay on "Wood" ends with a comment that may well make some squirm, and the whole collection strikes me as utterly unworthy. There is one exception. *The Mineral Water in Bedrooms of Foreign Hotels* is a charming piece. The sleeve depicts the author engulfed in an E.M.G. External Horn, but those who recall Mr. Priestley's musical passages in *Angel Pavement* will be disappointed in his little catalogue of conductors included here. But there, what can a reviewer do—and a Southerner at that—but express his own disappointment, and to wonder just how much of this thin material would be regarded by Inigo Jollifant as good enough for the *Dinky Doos*.

R.W.

WILLIAM WORDSWORTH. Composed upon Westminster Bridge: Strange Fits of Passion: The Prelude, Oh, Many a Time . . . In November Days: The Prelude, While I was seated . . . I travelled among Unknown Men . . . The Solitary Reaper: It is a beauteous evening: My Heart leaps up. Read by Sir Cedric Hardwicke. Philips Caedmon Mono EP TCE102 (7 in., 11s. plus 3s. 7d. P.T.).

Wordsworth is probably due for revival, and it may be that the central feature of this record, consisting of a sizeable extract from *The Prelude*, will herald a new interest in this most contemplative of English poets. The record is ill-arranged, for it would

surely have been possible to place *The Prelude* pieces on one side, instead of splitting them across the disc. Wordsworth must have been a vociferous reader of the newspapers, for hardly an event in Church or State escaped his muse, and his habit of starting a poem with a proper name, e.g. Clarkson, Lowther or Wilkinson, which are hardly poetic sounds, declares his use of poetry as a form of reflection, truly a laureate of his time. His prosaic titles, such as *General View of the Troubles of the Reformation or Influence of Natural Objects in Calling Forth and Strengthening the Imagination in Boyhood and Early Youth*, are revealing. The latter proved to be the inspiration of *The Prelude*, an early work in which the poet discusses the importance of natural objects in the development of character. Sir Cedric reads sonorously, even if some would prefer a younger voice for these sentiments where a spirit of wonder is uppermost. In the shorter poems there are occasional variations from the text, and one wonders what revisions Wordsworth might make today when contemplating London from Westminster Bridge "all bright and glittering in the smokeless air"! R.W.

E. M. FORSTER. *What I believe: The Road from Colonus.* Read by E. M. Forster. Argo Mono RG153 (12 in., 30s. plus 9s. 9d. P.T.).

Here is another octogenarian, but the voice is that of a man of forty. *The Road from Colonus* is a small masterpiece, and the author reads it beautifully. It is a good story and contains as much philosophy as it will stand. In *What I believe*, an essay written during the war and unrevised in the light of later events, Mr. Forster reveals himself as a humanist, and his unbelief even leads him to set up the priest-scholar Erasmus and the wealthy Montaigne over against Moses and St. Paul. But the materialist is a constant in our tribulation, and if the religious man is often exasperated by the coy rigidity of his philosophy and its curious devotion to the Greek Republic, it is pleasant to have such views expressed in so civilised a manner as here (the essay includes the famous "two cheers for democracy"). The arguments may be easy to knock down, but this is an object lesson in literary good manners, from which even the most orthodox can learn. The recording is immaculate. Of course it was made in Cambridge!

R.W.

HOLY BIBLE. *The Book of Ruth.* Read by Claire Bloom. Philips Caedmon Mono EP TCE111 (7 in., 11s. plus 3s. 7d. P.T.).

Here is the complete *Book of Ruth* in the Authorised Version except for the last four "begatting" verses on a single EP, read simply and clearly, without histrionics, by Claire Bloom, whose gentle voice is now well known in this section. If any Company is contemplating a complete Old Testament on LP, this record is a model of how to let the great text speak for itself. R.W.

JAMES JOYCE. *Ulysses:* (a) Soliloquy of Molly Bloom; (b) Soliloquy of Leopold Bloom. (a) Read by Siobhan McKenna, (b) by E. G. Marshall. Philips Caedmon TC1063 (12 in., 30s. plus 9s. 9d. P.T.).

Who would have thought that *Ulysses*—or at least two chunks of it—would find its way on to disc? In fairness to readers let me say

that this record should not be played in company by those who do not know either the book or the long history of its publication. To those who know what *Ulysses* is all about it remains to say that the two soliloquies are naturally cut, but that except for one word they do not appear to have been bowdlerised. Only an Irishman could judge the performances, but the most rabid Anglo-Saxon will have to admit that Miss McKenna brings out the poetry from the printed page—and, of course, Joyce is a good deal easier to listen to than to read. R.W.

EDITH SITWELL. *Façade:* The Wind's Bastinado; Trio for Two Cats; Said King Pompey. Spinning Song: Green flows the River; Any Man to Any Woman; Street Song: Youth with Red-Gold Hair; A Sylph's Song: Most Lovely Shade; Queen of Scotland's reply: Who shall have My Fair Lady? Read by Edith Sitwell. Philips Caedmon Mono EP TCE101 (7 in., 11s. plus 3s. 7d. P.T.).

Dame Edith is no stranger to the gramophone, and provides a continuing reminder of the value of poets reading their own work. We begin with three extracts from *Façade* and one of the *Bucolic Comedies*. These are a nightmare for bibliographers. Many of the *Bucolic Comedies* of the 1930 Collected Poems (Duckworth) were absorbed into the *Façade* set of the 1957 Collected Poems (Macmillan), so that the numbering is different, while the Sitwell-Walton entertainment called *Façade* (1923) includes two extracts from *The Sleeping Beauty!* Unlike Mr. E. M. Forster, Dame Edith has no compunction over rewriting according to later circumstances, and she has drastically revised the poem *Said King Pompey* from the original version. These poems were experimental. They are essentially verbal patterns and the equivalent of the studies of piano literature. The devotion of the Sitwell family to the music of Liszt is well known, and the poet has herself likened her work here to the transcendental studies of Liszt in working out fresh technical problems. If we pursue the analogy, we may ask whether the poet has not gone on to Liszt's last "difficult" phase and left out the works of the middle period? The remainder of this record contains a selection of later poems written between the epic *Gold Coast Customs* and the desolation of *The Shadow of Cain*, for which Humphrey Searle has written a melodrama. This record is a bargain for anyone who delights in the technique of an artist, and it is adorned by the wonderful music of the artist's voice, which in a final frolic bewitches us from weightier considerations. R.W.

ROBERT BROWNING. The Bishop orders his Tomb: Andrea del Sarto: Fra Lippo Lippi. Read by James Mason. Philips Caedmon Mono TC1048 (12 in., 30s. plus 9s. 9d. P.T.).

After chilling our bones with Edgar Allan Poe, James Mason launches into three long readings from Browning. If acting is the ability of a giant to play Tom Thumb, Mr. Mason certainly makes this "difficult" poet sound easy enough. These pictures of Italian artists and of a cynical old Bishop are vastly entertaining—not a word usually associated with Browning. There is no doubt that this is a virtuoso performance, but I have no idea of the reaction from the Browning Society, to which the poet was

accustomed to refer enquirers after the meaning of his poems. What we have here are really dramatic Third Programme conversations uncommonly well put over by an actor of distinction.

R.W.

JOHN MASEFIELD. *The Story of Ossian*. Read by John Masefield. Argo Mono RG178 (12 in., 30s. plus 9s. 9d. P.T.).

In a sense this is the most important record ever issued in the history of the gramophone. It is true, I believe, that Leoncavallo's song *Mattinata* and Pierne's 1934 *Ballet Phonographique*, aptly called *Giration*, were both composed for the gramophone, but I do not know of any creative artist who has committed a major work to disc prior to publication in print or to public performance. The sleeve, which is masterly, both pictorially and in the author's notes, does not indeed suggest that this poem was "written for the gramophone", but rather that when Argo went to record the Poet Laureate he suggested they did a new work which he had just completed. In any case the event is important, and all concerned deserve congratulation. This is a long narrative poem, taking an hour to recite. On paper it is forbidding to those who are not aesthetically in tune with Celtic lore; for them the *dramatis personae* appear as frightening as the cast list of an opera by Rutland Boughton. But when we have read the author's notes, which are most helpful, and passed the opening stanzas, we are caught up in the story, and by the time we have turned over we are meeting the poet more than half way, and are beginning to be moved by the imagery coming from his voice. The poem is beautifully read, and we are caught up by such lines as "Beauty endures where Wisdom has believed" and "The beauty of the ocean none can tell, The order of the ocean no one knows". This revival of the rhyming ballad is welcome. John Masefield was ever a storyteller, and here he has a story that evokes the loveliest word pictures that fall like balm after the angular word-spinning of so much being written today. Here is a record that has already made history for the gramophone, that will adorn our industry, and that will go into the archives of the nation. It also happens to be a work of great art.

R.W.

CLASSICAL REISSUES

BEETHOVEN. *Piano Sonatas*. No. 8 in C minor Op. 13, "Pathétique"; No. 14 in C sharp minor, Op. 27, No. 2, "Moonlight". **Ania Dorfmann** (piano). Camden Mono CDN1010 (12 in., 19s. 9d. plus 6s. 5d. P.T.).

Ania Dorfmann is the pianist who in 1945 recorded Beethoven's First Piano Concerto with Toscanini, "blandly moving along" (according to Mr. Marsh) "without the qualities of colour, accent and continuity which Toscanini exhibits". Her *Moonlight* Sonata here is literal and prosaic, without imagination or atmosphere in the first movement, lilt in the Scherzo, or much more than mechanical animation in the Finale. The *Pathétique* is somewhat more impressive. Miss Dorfmann digs into the drama of the first movement, feels the shape of the melodies in the slow movement and shows that she has reserves of tone at her command in the Finale. It is efficient

playing, fairly well recorded, but even at its Camden price I should hesitate before choosing it in preference to one of the generous *Moonlight/Pathétique/Appassionata* couplings, of which there are now four, Wilhelm Kempff's (D.G.G. DGM19087) being outstanding.

A.P.

BRAHMS. (a) *Horn Trio in E flat major*, Op. 40. Recorded 1933. *Violin Sonata No. 2 in A major*, Op. 100. Recorded 1932. **Adolf Busch** (violin), **Rudolf Serkin** (piano) with (a) **Aubrey Brain** (horn). H.M.V. COLH41 (12 in., 30s. plus 9s. 9d. P.T.).

It is sad that Dennis Brain left us no recording of the Waldhorn Trio; but the famous old Aubrey Brain set has been excellently transferred on this new LP, and sounds remarkably well. Most of the time, Brahms calls for "mellow" sonorities, and these do not seem falsified by the comparatively restricted range of the recording. At times the horn seems too reticent, as if the player or the engineers feared that the brass instrument would obliterate the other two; instead, some pages, particularly of the Scherzo, sound like a sonata for violin and piano. But this is something which seems almost regular in recorded performances of the Trio: D.S. noted it in the Philips version. The favourable Nixa coupling of the Horn Trio and the Clarinet Trio is now deleted: the Decca performance offers a very "French" French horn warbling in what is otherwise a demonstration disc, the other side being given to the bassoon (a Mozart concerto with piano accompaniment). This new/old record would be my first choice, for all three players are most sensitive interpreters: each phrase is beautifully formed. The performance of the A major Violin Sonata is marked by the same high distinction of style but the tempo—especially that of the *Allegro amabile*—may seem surprisingly fast. The LP transcription is again well made.

A.P.

MOZART. *String Quintet in G minor*, K.516. **Alfred Hobday** (second viola), **Onnou, Prevost, Maas** and **Halleux** of the Pro Arte Quartet. Recorded 1934. *Piano Quartet in G minor*, K.478. **Artur Schnabel** (piano), **Onnou, Prevost, Maas** of the Pro Arte Quartet. Recorded 1934. H.M.V. COLH42 (12 in., 30s. plus 9s. 9d. P.T.).

Sometimes one arrives late at a concert or recital. Through the chink of the door one can hear the performance very clearly, appreciate details of tone and phrasing. But it is not a very enjoyable way to hear music. I get something of the same sensation with the 1934 recording of the G minor Quintet with Schnabel and the Pro Arte. Although one can hear everything that is happening, it is like listening from outside the door, not being really in touch with the performance. The performance itself is poised and classical, without much emotion in it, but with firm rhythmic command and an excellent sense for the shape of a Mozart phrase.

As a recording the G minor Quintet is somewhat more successful. The "closeness" may be judged from the fact that before a strong or particularly expressive entry, we often hear an anticipatory sniff from M. Onnou, especially in the slow movement—after which he phrases like a fine singer. The bass is light, and needs boosting if the 'cello pizzicati in the Trio are to be audible

below C on the bass stave. This is a restrained, classical performance (despite some portamenti of a kind eschewed by a modern group such as the Amadeus). It is not a "searching" or a "passionate" interpretation of the work, but it does reveal the grandeur of Mozart's conception, the amazing harmonic and contrapuntal richness. The first-movement repeats are observed in the Quartet, not in the Quintet (among modern versions, the Amadeus make the repeats, the Grillers not). A.P.

RIMSKY-KORSAKOV. *Scheherazade*, Op. 35. San Francisco Symphony Orchestra conducted by Pierre Monteux. Camden Mono CDN1009 (12 in., 19s. 9d. plus 6s. 5d. P.T.).

This Camden issue demands that not only performance and recording, but price too be taken into consideration. Performance is first-rate, as you would expect: a great sense of urgency in the reading, and a finale as exciting as Beecham's. The playing of the San Francisco Orchestra is brilliant: a wonderful brass section, and an impassioned solo violin. But *Scheherazade* has become so much a showpiece for recording engineers, as well as for conductors and orchestras, that the listener is likely to be more conscious of the dated sound here than he would be in less familiar music. It is a recording that can easily be listened to with pleasure; and if the competition (Beecham and Ansermet in particular) were not so hot, it might well be the first choice of people who rated performance well above recording. As it is, the individual must decide whether the extra 13s. odd for a modern version is well spent. There is a nasty pitch-waver at the end of the Young Prince and the Young Princess. The cover design is tasteless.

A.P.

SAFFORD CAPE. *Madrigale* (Landino); Ballata, Angelica bilita; Pescha, Così pensoso; Caro signor; Ballata, Gran piante l'occhi. **Brussels Pro Musica Antiqua**. D.G.G. Archive EPA37003 (7 in., 12s. plus 8s. 11d. P.T.). From AP14019 (11/54), except item marked † which is released for the first time in this country.

HELMUT WALCHA. *Prelude and Fugue in C major*, BWV581; *Prelude and Fugue in E minor*, BWV583 (Bach). D.G.G. Archive EPA37048 (7 in., 12s. plus 8s. 11d. P.T.). From AP14505 (8/58).

FRITZ NEUMAYER. *Virginal Music* (Byrd): The Bells; Fortune (Variations). **Neumeyer**. D.G.G. Archive Mono EPA37127 (7 in., 12s. plus 8s. 11d. P.T.). From AP13026 (1/55).

Conveniently packaged EPs of Landino, Byrd and Bach may very well appeal to collectors who find a 12-inch disc too much of a good thing. The Landino record by Safford Cape is of more than usual interest since an item not included in the original 12-inch (*Angelica bilita*) has been added. Presumably this two-part madrigal was omitted previously because of one or two small flaws in the performance, but as it is such a delightful piece we should welcome its late appearance. The recording was made in June, 1953, with the singers and players who were then with the Pro Musica Antiqua.

It is good to have Walcha's excellent performances of the C major and E minor Fugues in so compact a form. The sound is as good as ever, though the pitch is higher than usual owing to the tuning of the organ (The Arp Schnitger instrument at Cappel) in the old "chorus-pitch". Neumeyer's

performances of Byrd are accurate rather than imaginative, but the sound of his instrument is clean and well recorded; it's a copy of a Ruckers, made by members of a modern firm called Rück. D.S.

*ALEXANDER GIBSON. *Danse Macabre* (Saint-Saëns): *Pictures from an Exhibition* (Moussorgsky); *Gnomus, Hansel and Gretel* (Humperdinck); *Witch's Ride*. New Symphony Orch. of London. R.C.A. Stereo SRC7018 (7 in., 9s. 3d. plus 3s. 0d. P.T.). From SB2020 (4/59).

*SIR ARTHUR BLISS. *Pomp and Circumstance Marches* (Elgar); No. I in D major; No. 4 in G major L.S.O. R.C.A. Stereo SRC7017 (7 in., 9s. 3d. plus 3s. 0d. P.T.). From SB2026 (4/59).

WILHELM BACKHAUS. *Piano Sonata No. 11, K. 331* (Mozart). Decca CEP579 (7 in., 11s. plus 3s. 7d. P.T.). From (6/56) LXT5123.

These pieces conducted by Gibson come from an LP called *Witches' Brew* issued as recently as last April. Performances are bright and alive and the stereo recording is very good indeed. The Humperdinck piece is still announced on sleeve and label as a ride by witches, plural, instead of by one witch and, as L.S. also pointed out, *Gnomus* wasn't an evil dwarf and doesn't belong to this gallery. No matter if R.C.A. fail to put such details right on reissue: it's an entertaining little disc.

The *Pomp and Circumstance* Marches are the two "land-of-hope-and-gloryish" ones, those that have had words fitted to their trios. I much hope that R.C.A. will not stop at this reissue but will make available at least a couple more of the less-known and far better marches as an EP. Bliss gets fine performances from the L.S.O. and this also can be cordially recommended in every way.

The Mozart Sonata is the most familiar of all, the one in A major with variations for its first movement and the *alla Turca* finale. Backhaus plays it in a cool, clear manner, adding the requisite touch of sparkle for the finale. I only think the speed and mood of the fifth variation misconceived—this simply has no feeling of an *adagio*. And I note that when this performance first appeared, as a fill-up on an LP, our reviewer noted that all repeats were made in the minuet movement. Well, they aren't now and I can only suppose that someone has used a pair of scissors on the tape. No repeats are made in the minuet itself, but both are observed in the trio. If the movement had to be cut for this EP it would have been better to have made repeats of the first parts of both minuet and trio and not of the second halves. That would at least have made a balanced scheme.

T.H.

PIERRE MONTEUX. *Symphony No. 6* (Tchaikovsky). Boston S.O. R.C.A. Mono RB16143 (12 in., 28s. 9d. plus 9s. 4d. P.T.). Stereo SB2024 (5/59). From ALPI356 (2/57).

I played this just after listening to a record of the same orchestra under Munch and, my goodness, how far more sensitive is its playing under Monteux. This is a lovely performance, with the only reservation that the 5/4 movement is overfast and rather mechanised in effect, missing the music's mood of grace and, in the trio, sadness. Strange this, when all the rest is so perfectly conveyed. What is so interesting about Monteux's reading is that it's done simply by following Tchaikovsky's every instruction and putting in none of

his own. Well, not as simply as all that, of course, for there is a great deal more to it, including the most careful balancing of the orchestral texture. The present reissue has fine surfaces, perfect for the wonderful *ppp* playing and recording it contains.

Try the 5/4 movement. If you can accept that, then you can take the rest for granted as a marvellously beautiful performance. If you can't, then you might try, say, Mravinsky (DGM18334) as a superb alternative.

T.H.

RUDOLF SERKIN. *Piano Concerto No. 5 "Emperor"* (Beethoven). Philadelphia Orch./Ormandy. Fontana Mono EFR114 (10 in., 15s. plus 4s. 10d. P.T.). From Columbia 33CX1070 (10/53).

RUDOLF SERKIN. *Piano Concerto in A minor, Op. 54* (Schumann). Philadelphia Orch./Ormandy. Fontana Mono EFR2000 (10 in., 15s. plus 4s. 10d. P.T.). From CFL1002 (7/58).

ARTUR RUBINSTEIN. (a) *Piano Concerto No. 2* (Rachmaninov); (b) *Piano Concerto No. 1* (Liszt). (a) Chicago S.O./Braunfels; (b) R.C.A. Victor S.O./Wallenstein. R.C.A. Mono RB16098 (12 in., 22s. 9d. plus 9s. 4d. P.T.). (a) and (b) both from H.M.V. ALP1413 (2/57).

Neither of the two Serkin performances was very well received when it first appeared and certainly neither is the winner for either concerto. But they do seem to me to be improved on their reissue on these convenient 10 in. discs. M.M. found the recording of the Beethoven shallow and somewhat strident, with tinny, though firm, piano tone. It's nothing like that now, no doubt owing to improved processes since 1953 and I think it acceptable if you want Serkin, a great Beethoven player, in this concerto. It is a big performance, rather reserved emotionally in the slow movement, but fine in its own, classical, way.

The Schumann disappointed me a little in its first movement, Serkin seeming not to have been quite in the mood for it; but the rest is most delightful, with a particularly good account of the finale—for once it comes off with brio and sounds a better movement than it really is. The playing is most distinguished and the orchestral accompaniment is good (if one accepts an oboe soloist who makes a pretty unpleasant sound). The recording is perfectly adequate, apart from a momentary lapse of volume control in the first movement, just after the return to the *allegro*.

The poorly recorded Rubinstein disc is another matter and can only be recommended because there is indeed a lot of music on it. All the same, it won't do. The hard piano sound, especially disagreeable when it is at all loud, and some of the poor orchestral balancing make this impossible to recommend when so many fine records of these concertos exist.

T.H.

GESARE SIEPI. (a) *Les Huguenots* (Meyerbeer): Piff, paff. (b) *Don Giovanni* (Mozart): Madamina, il catalogo; Deh vieni alla finestra. (c) *Erasmo* (Verdi): Che mal veggo . . . Infelice e tu credevi. V.P.O./Krips. Decca CEP574 (7 in., 11s. plus 3s. 7d. P.T.). (a) and (c) from (3/56) LXT5096, (b) from (11/58) LXT5442.

IRMAGARD SEEFRIED. *Songs and Folk Songs* (Brahms): Die Schwalbe; Sie feinste Leidenschaft; Feindseligkeiten; Schwesternlein; In stiller Nacht; Vergessliche Ständchen. Seefried (sop.), Werba (piano). D.G.G. Mono EPL30332 (7 in., 12s. plus 3s. 11d. P.T.). From DG16077 (6/57).

It took some time for Siepi to acquire steadiness of tone and clean intonation on record, but I thought that he had con-

quered this weakness. On the Mozart side of this reissue he has, and his quick change from Leporello to Don Giovanni is successfully made (though the barrow boy charm of Leporello does not become him naturally). But the Verdi and Meyerbeer items find him most uncertain of pitch and intonation, skilful as is his characterisation of Marcel in *The Huguenots*. The sound is clear and pleasant otherwise, but Krips does not obtain really precise orchestral playing in the Mozart numbers.

Seefried's disc is half of a recital record shared with the Christmas Songs of Cornelius. Her voice has never recorded ideally, and this disc was no exception, though the EP transfer seems to have taken a little of the wiry accretion away from it. The third, fourth and fifth songs are the most desirable on this little disc, the first and second the least well known—and nicely sung too. Erik Werba plays dully, but if you are mainly moved by words and vocal line, the disc can be recommended, for Seefried's variety of tone and inflexion in *Feinsliebchen*, for the heavenly purity of her legato in *Schwesterlein*, and for the despairing fatalism that she brings to *In stiller Nacht*, which is one of the most touching songs I know.

W.S.M.

BENIAMINO GIGLI. (a) *I Pagliacci* (Leoncavallo): Vesti la giubba. (b) *Rigoletto* (Verdi): La donna è mobile. (c) *Tosca* (Puccini): Che lucevan le stelle. (d) *La Bohème* (Puccini): Che gelida manina. (e) *L'Elisir d'amore* (Donizetti): Una furtiva lagrima. (f) *Aida* (Verdi): Celeste Aida, forma divina. (g) *Masone* (Massenet): O dolce incanto. (h) *Carmen* (Bizet): Il flor che avevi a me tu dato. (i) *I Pescatori di Perle* (Bizet): Il pescor d'udir ancora. (k) *Serse* (Handel): Ombra mai fu. (l) *Agnus Dei* (Bizet). (m) *Faust* (Gounod): Salve, dimora, casta e pura. Gigli (tenor) with members of *La Scala* Orch., Milan/Ghione (a, b, c, h), Orch./Goossens (d, i, m), Orch./Barbirolli (e, g, k), Orch./Goehr (f), Berlin State Opera Orch./Seidler-Winkler (j). Item (k) with Dawson (organ). H.M.V. Mono ALP1631 (12 in., 30s. plus 9s. 9d. P.T.). Item (a) from TR152 issued 3/53, items (b) and (c) from DA1372 (6/54), items (d) and (m) from DB1538 (12/51), items (e) and (k) from DB1901 (6/53), item (f) from DB3225 (12/57), items (g) and (j) from DA2126 (5/52), item (h) from DB2531 (12/56), item (l) from 7EB6013 (12/55).

Gigli in some of his most famous operatic solos of the 1930s. What richness there was in that voice! It hits you from the start of side one when Canio exclaims "Recitar! Mentre preso dal delirio . . ." in tones of monumental anguish. And what smoothness of line! It glides with gently remorseless tension over the second verse of "E lucevan" and through the great A flat cantilena which dominates "Che gelida manina". What delicacy, too, in Des Grieux's Dream Song (the exquisite *portamento* of a true legato) and "Una furtiva lagrima" (which our senior Editor called "one of the loveliest vocal records I ever heard"), and "Mi par d'udir ancor", which was always my own favourite Gigli record.

Almost all of these items will be an old friend of every lover of recorded opera; the Bizet *Agnus Dei*, which involves a choir (and the end of which is cut off much too quickly), was the only one I did not know. "Vesti la giubba" comes from the 1934 complete recording, and Gigli adds an *obbligato* of moans and cries of "sangue" and "infamia" to the orchestral postlude, which are fine in a complete performance, but raise a smile out of context (this item was extracted as a separate 12-inch DB and led a double life

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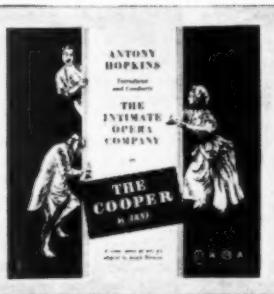
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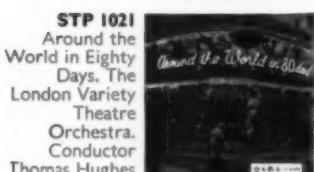
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with the Serenade on the one hand and the Flower Song on the other—this latter was an afterthought coupling—and then the earlier coupling was transferred to 45 as shown in the listing above: this has now been deleted). People who are used to poker-faced accounts of "La donna è mobile" are inclined to sniff at Gigli's performance, for it is full of satirical humour—in "E sempre misero" and "E di pensier" this Duke leaves no doubt that he does not think highly of women when they open their mouths; at the end of the second verse he enhances the point with an irresistibly feathery turn.

It is curious that when the needle passes to the 1937 "Celeste Aida" after three 1934 recordings, a 1931 "Che gelida" and the 1933 "Una furtiva" (which has the cleanest acoustic and most realistic presence of all), the quality depreciates perceptibly. Radames was a role that Gigli had only lately added to his repertory, and though the virility of the interpretation is likeable, it sounds a bit crude, particularly at the end where Gigli comes near to bawling the last two phrases and then cuts off the held top B flat dead. The 1935 Flower Song is another of the less successful recordings, with a bathroom acoustic, an unpleasant gloss on the orchestral sound and a strange throttled archness in Gigli's tone—but the climax is marvellously built. The aria from Handel's *Xerxes* is sung with splendid smoothness and generous, firm delivery and the recitative, in which the monarch appraises the physical appearance of his favourite plane tree, is thrown off with zestful drama (though the orchestra starts before the recording engineers are ready). Why the sanctimonious organ? Well, you and I know why, but it's a pity, because Gigli is carefully not giving us Handel's celebrated Largo but the operatic aria that Handel intended. The recorded sound of the *Agus Dei* again seems older than 1936, but it's finely sung. So is the 1931 *Faust* aria (with recitative); what a fizzing top C! When shall we have another Italian tenor with such warmth of voice and such human vitality? Soon, I hope, though he isn't in earshot yet. Meanwhile we can treasure Gigli's records, and learn from them too.

W.S.M.

LILY PONS. *Lakme* (Delibes): Bell Song (8/12/30). *Lucia di Lammermoor* (Donizetti): Ardon gl'incensi; Spargi d'amaro pianto (8/12/30 with **George Possell**, flute). *Rigoletto* (Verdi): Caro nome (19/2/31); Tutte le Feste (18/2/31). *Dionysos* (Meyerbeer): Ombre legere (7/3/40 with **Victor S.O.**). *Barber of Seville* (Rossini): Dunque io son (22/3/40 with **de Luca** and **Victor S.O./Pelleter**). *Mignon* (Thomas): Je suis Titania (7/3/40 with **Victor S.O.**). *Estrellita* (Poncet) (7/3/40). *Villanelle* (dell'Acqua) (7/3/40 with **Blasidell**, flute and Orch./**Kostelanetz**). R.C.A. Camden Mono CDN1011 (12 in., 10s. 9½d. plus 6s. 5d. P.T.).

Possibly it is tact that restrains Mr. Francis Robson (sic) of the Metropolitan from saying anything at all, in his sleeve-note, about the way Miss Pons sings. Instead, guardedly, he tells us about her dress notebook ("Telephone Hour broadcast, the brown and orange Schiaparelli, another a turquoise number; Portland and Seattle, the ivory Balenciaga with pearls"), about her shape ("well-turned midriff"), and the registration-mark of her car (LP 13). Yet Miss Pons sings quite well:

especially in the 1930-1 recordings of side 1, she is proficient. The rhythmic feebleness of her later Columbia recordings had not yet set in. She can sing high, and sing fast. But she does little to make me feel that she is an interesting artist. Those who know her as a stage personality may have quite a different impression. A.P.

GABRIELE SANTINI. *Don Carlos* (Verdi): E lui dessol; Queste la pace; Ella giannai m' amo; Dormir sei nel manio mio regal; Pietà pietà; O don fatale; Per me giunto; O Carlo, ascolta; Tu che le vanità. **Nicolai** (m.sop.), **Stella** (sop.), **Gobbi** (bar.), **Filippeschi** (ten.), **Ciabassi** (bass.), **Christoff** (bass.), **Rome Opera House Chorus and Orch.** H.M.V. Mono ALP1700 (12 in., 30s. plus 9s. 9d. P.T.). From ALP1289-92 (11/55).

Londoners, as I write, are once again discovering what a superb opera *Don Carlos* is, and what an eloquent production Covent Garden mounted for their centenary. In time for this year's revival is an anthology from the not quite complete recording under **Santini**. The weakness of that set was on the distaff side, and this selection tactfully concentrates on the male characters, giving us only the short duet that precedes Eboli's "O don fatale" (it is worth just recalling that the *don* is not Carlos, but Eboli's fatal gift of beauty?), and Elisabetta's prayer in the last act. On an anthological disc of this sort I find Nicolai's singing more enjoyable than in the context of complete performance—it seems to have more fire and richness of sound than I had remembered (P.H.-W. also found it a tame performance). Even the process of excerpting cannot improve the wobble in Stella's voice, or the sickly white of her throttled top notes. Grudgingly I am inclined to accept Filippeschi in the big friendship duet for the sake of Gobbi's fire and artistry. It is really Gobbi's record, as the complete set was. He towers above his colleagues here, and in that terrifying interview with the king, where he has a truly worthy partner in Christoff, and in Posa's death scene (complete on this disc, with Carlos's voice and the gunshot) which

is surely one of the great operatic moments of anybody's life. Can as much be said of Christoff's singing in the King's marvellous scene of self-pity? Very nearly, and the opening phrases are wonderfully poignant, yet the solo as a whole can be more moving in the opera house than it is here. The acoustic of the performance is rather dry, and the male voices are too close to the microphone. If you don't want to acquire the four-disc set with its vocal shortcomings, this extract gives good value, as a souvenir of a hearing at Covent Garden, or as an introduction to a masterpiece of opera.

W.S.M.

SIR LAURENCE OLIVIER. *Hamlet* (Shakespeare):

(a) "O that this too, too solid flesh"; (b) "To be or not to be"; (c) "Speak the speech"; (d) The play scene; (e) "How long hast thou been grave-maker"; (f) Funeral March. (a, b and c) with **Harcourt Williams**, (d) with **Basil Sydney**, (e) with **Stanley Holloway**. With **Phili**. **Orch.** / **Mathieson**. *Henry V* (Shakespeare): London 1600; Globe Theatre; First Chorus Speech; "Once more unto the breach"; "Now entertain conjecture of a time"; Night before the battle; "Upon the King"; St. Crispin's Day; Battle of Agincourt; Burgundy's speech; Last Chorus Speech. **Phili**. **Orch.** / **Walton**. R.C.A. Mono RB16144 (12 in. 28s. 9d. plus 9s. 4½d. P.T.). *Hamlet* from H.M.V. C3755-7 (6/48). *Henry V* from H.M.V. C3588-6 (7/47).

This is a reissue of two famous H.M.V. 78 sets, and it is fitting that the records from these films should be made available in so convenient a form. Curiously the *Hamlet* is comparatively weakly recorded, and here Sir Laurence has to stand against the complete recording of Sir John Gielgud, currently available. But *Henry* comes up as fresh as ever. This is the quintessence of braggadocio, and the actor's tremendous performance is matched by Walton's music. Old readers may care to turn up my original notice (in some detail) in July 1947. The *Hamlet* extract ends with Stanley Holloway as the Grave-digger and with the Funeral March, which reminds us that no record now exists of Berlioz's music for this scene.

R.W.

PASSING NOTES

By ARTHUR JACOBS

He plays abroad, as he used to in this country, under the name of **Alfredo Campoli**: but here he is usually billed on concert-programmes and on records just as Campoli. I asked him if there was any truth in the delightful story that he had given up the use of the first name because, on hearing pre-war B.B.C. announcers say "Alfredo Campoli will play" listeners had taken it as "I'm afraid old Campoli will play". Alas, untrue—though Campoli himself, one of the most genial of men, of course knew the story. It was the late Harold Holt, the impresario, who thought he should use the surname only. Now Alfredo Campoli would like, he tells me, to go back to his full name. His surname, by the way, is properly Campoli, accented on the first syllable.

* * *

Campoli, along with **Eileen Joyce**, was among the musicians who turned up at the most unusual of gramophone record parties. In the Festival Gardens at Battersea, Pye Records arranged a live fireworks display to accompany the playing of its newly made stereo record of Handel's *Music for the Royal Fireworks*. Newly made indeed: the party was late on a Tuesday

evening, and from about 11 p.m. to 3 a.m. on the previous night the recording session had taken place under the baton of **Charles Mackerras**. He tells me that he consulted the original manuscript in the British Museum before deciding on the exact constituents of his band—of wind and drums only, as in Handel's first performance. (Note to Pye: What is the matter with the word "band"? Why must you call it a "wind ensemble"?)

The combination of the *Fireworks Music* with real fireworks was a happy gesture for the Handel bicentenary. I now only wait to be offered a real trip up the Thames with the accompaniment of the *Water Music*! But my own chief praise to Mr. Mackerras is for uncovering the splendid *Concerto a due cori* in F major by Handel which forms the reverse of the disc and which he also repeated the following night at the Festival Hall. This is a transcription of some of Handel's numbers—including "Lift up your heads" from *Messiah*—made by Handel himself. I expect to see it widely performed. The "two choirs" of the title indicates a double wind section in the orchestra: we could, I think, reasonably refer to it in English as a Concerto for Double Orchestra. This month, Charles Mackerras will be conducting not only at the Aldeburgh Festival, but also for the Festival Hall début (June 8th) of **Aafje Heynis**, the Dutch contralto so highly praised by A.P. last

November for her record of Brahms's *Alto Rhapsody*. (The Handel record referred to above is reviewed on page 7 of this issue. It has only appeared so far in its mono form.—Ed.)

Nothing in the current Handel celebrations is likely to be of longer-lasting effect than Winton Dean's long, meticulous, fascinating book, *Handel's Dramatic Oratorios and Masques* (O.U.P., £6 6s.). For the first time we have an up-to-date account of these works in every significant aspect—history, scores, literary texts, and performances. In a style which combines a scholar's care with an enthusiast's verve, Mr. Dean is constantly concerned to show the beauties and the rationality of what Handel really wrote. He exaggerates, I should say, the "theatrical" element in Handel's oratorios, but he is an acute champion of musical values. The version of *Solomon* edited by Sir Thomas Beecham and issued on records three years ago, is dismissed as "a skyscraper of misapplied industry". I wish Mr. Dean had also commented on Sir Malcolm Sargent's recording of *Israel in Egypt*.

Take your choice! On the same Sunday in April when Stravinsky was quoted as saying "My music is unobtainable, all of it and in any form, disc or printed score, east of NATO" (in *The Observer*), Ulanova spoke of a work called *Troika* "to Stravinsky's music" in the repertory of the Bolshoi Ballet (interview in the *Sunday Times*). I also noticed in the March issue of the Russian periodical *Sovetskaya Muzyka* that *The Firebird* and *Petrushka* were spoken of as though they were familiar works, in the course of a rather long report (culled from Western sources) on Stravinsky's new *Threni*. And does not Emil Gilels play the Russian Dance from *Petrushka*?

The same issue of the Soviet magazine, incidentally, gives its readers news of such Western recordings as Christoff's Moussorgsky album, Moura Lympany's Prokofiev piano concertos, Ruggiero Ricci's Prokofiev violin concertos and Mindru Katz's performances of Prokofiev and Khachaturian. The name of the English recording company is mentioned in each case. This shows rather more awareness than was contained recently in *The Times* when the lavishly displayed article of "Our Special Correspondent" reported from Prague on the Russian pianist, Svyatoslav Richter, as though he were an absolutely unknown quantity. "Interested persons", loftily declared Our Special Correspondent, "can get a vague idea of his stature through the Soviet gramophone records he has made . . . even through the gritty surfaces of these technically inferior records". No mention of the several Richter records issued by Deutsche Grammophon in England since 1957!

I watched Efrem Kurtz recording in London with the Philharmonia Orchestra, and at one point my heart specially warmed to him. This was when, during rehearsal, there was a slightly mis-timed entry and Mr. Kurtz uttered the words: "My mistake!" Confessions of fallibility are not too common among conductors. I asked Mr. Kurtz why, despite his many recordings with both the Philharmonia and the Royal Philharmonic, he so rarely appears at London concerts. Apparently he is not attracted by the mere one or two rehearsals customarily offered by London managements. In Italy, where he is now very active, five or more rehearsals are common. I gathered much the same thing from a recent Italian visiting conductor, Nino Sanzogno.

The accompaniments vary, but the orchestras are based mainly on accordions and plucked instruments. I can only guess at the meanings as most of the twelve tracks are unfamiliar to me. The titles are given in English, but the singing is in Russian. There is plenty of variety of mood and the most attractive to me is *Ah, Natasha*, which has a very seductive lilt. Particularly pleasing is the steadiness of the soloists' voices.

I was enthusiastic about "Sounding Brass, with Voices, Vol. 1", featuring the *Massed Bands of Fodens Motor Works, Fairey Aviation and Morris Motors* conducted by Harry Mortimer, with the *Sale and District Musical Society* when it was issued in both mono and stereo forms last February. I am equally enthusiastic about Volume 2, now released on Decca Stereo LP SXL4056. It is also available on LK4278 (mono), but I have not heard this. Again, although the great weight of tone in *forte* passages is exciting, it is the quieter ones in which the added realism of stereo impresses me most. The titles are: *Fanfare* (Seymour), *Pendine* (Martin), *Marching Trumpets* (Seymour), *2nd Rhapsody on Negro Spirituals* (Ball), *Brass Band Blues*, *Czech Polka* (Strauss), *Tannhäuser March* (Wagner)—the only item in which the choir is heard—*Orpheus in the Underworld Overture* (Offenbach), *Watching the Wheat* (arr. Geehl), *Three of a kind* (Helyer), *Serenade* (Heykens) and *Spanish Harlequin* (Haysom).

The *Eastman Symphonic Wind Ensemble* under Frederick Fennell give a magnificent display of virtuosity in "March Time" on Mercury LP MMA11035. What lovers of traditional military bands, even those whose memories go back to the bands of Sousa, Arthur Pryor, Creatore, etc., will think of it in other respects may well vary. The percussion

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

In a recent article Sir Thomas Armstrong, the Principal of the Royal Academy of Music, made great point of the speed with which a new composition now becomes familiar all over the world. Classical music has always travelled, though much more slowly before the days of the gramophone and broadcasting. Popular music in general and traditional music in particular have tended to be more stay-at-home. The LP record has, however, altered all this.

Two new discs in the E.M.I. "Music of the World" series take us to Eire and Germany respectively. Three weeks, usually in May, are devoted each year in Eire to the nation-wide observance of *An Tostal* (Ireland at Home) and among the greatest celebrants are the traditional popular musicians. H.M.V. LP CLP1254 gives us a taste of this. Three artists alternate in the twelve tracks. The *Tulla Ceili Band* from County Clare, but famous in Dublin and indeed throughout the country, plays attractive dance medleys with lively bounce. Paddy Beades is better known in the country than in the towns and cities. He prefers to sing his nostalgic songs in village halls. Delia Murphy is the wife of one of her country's ambassadors abroad, but is also a delightful singer. Born in County Mayo she has a vast knowledge of the folklore of the whole of the country. My only disappointment is that three of her four songs are already available on H.M.V. EP 7EG8295. But the other one, *Courtin' in the Kitchen*, is the best thing on the whole record.

Germany is represented by one of its two internationally famous children's choirs—the

Bielefelder Kinderchor. Although it has been in existence for more than 25 years it is still conducted by its founder, Friedrich Oberschelp. It is about 70 strong, I think, and its fresh young voices, admirable discipline and good-toned singing is a joy to hear in the twelve traditional titles (most of them unfamiliar) on H.M.V. LP CLP1253.

A new disc in the corresponding Columbia series takes us to Switzerland. "Swiss Mountain Music" opens and ends with the sonorous notes of the alpenhorn over a background of tinkling cow-bells. This is surely the first, or at any rate first realistic recording of this huge instrument. In between are country dance and other tunes played by various small orchestras, etc., and sung by several groups with a good deal of yodelling. The latter is not overdone, however, I am glad to say. A novelty in some tracks is the unusual hissing sound of a large silver coin spinning round the side of a basin in "wall of death" fashion.

The arrangements of some of the "Russian Folk Songs" on Parlo. LP PMA1045 are elaborate, but there is nothing chromium-plated about them. There is no doubt about their authenticity. Equally there is no doubt about the excellent quality of the singing and playing. The soloists are both male and female and include Ivan Skobstoff, E. Osipova, Ivan Kozlovsky, V. Kisselyova, Sergei Lemeshev and Boris Gmyra, and among the vocal and other ensembles are the *Siberian People's Chorus*, *Pyatnitsky Chorus*, *Voronezh Ensemble* and the *Soviet Army Ensemble*.



The name of Carmen Dragon appears regularly in these columns, usually with the Hollywood Bowl Symphony Orchestra. This month he is visiting this country and is to conduct the augmented B.B.C. Concert Orchestra on June 9th and 16th.

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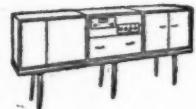
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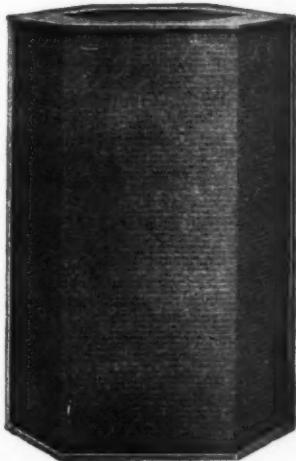
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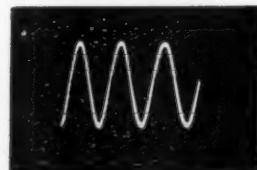


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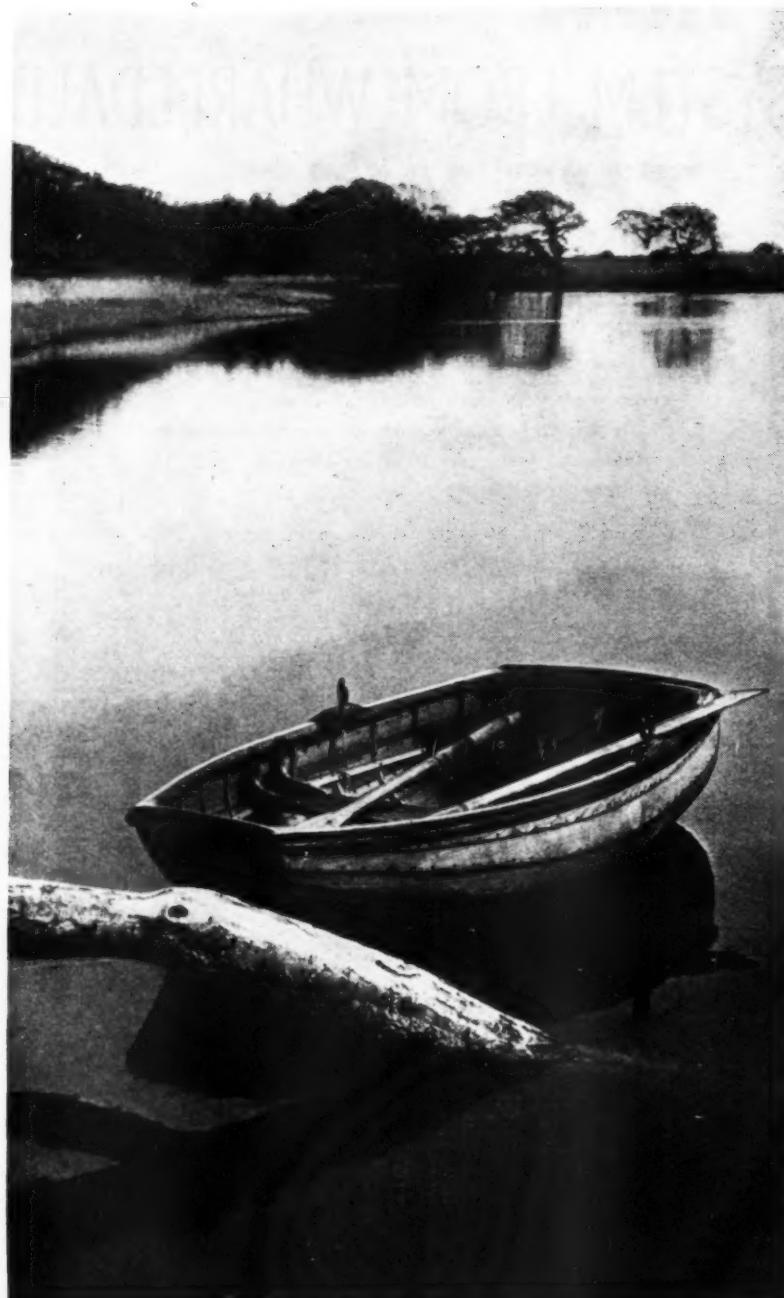
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department (cymbals in particular) is very prominent and there will be discussion about some of the tempi. Most of the marches were presumably written for marching to. Whether the rate varies between different regiments in the American army I do not know, but some of these are played at a speed that would, I think, tax even one of our light infantry regiments.

The two best marches, Hall's *Officer of the Day* and Alford's *Mad Major*, are played at about the right speed for a British line regiment and swing along beautifully. Other marches on the same side as these are *Americans We*, the *2nd Regiment Connecticut N.G. March*, *Guadalcanal* and *March Grandioso* (which is based largely on the second Hungarian Rhapsody of Liszt). The other side is devoted entirely to marches by Edwin Franko Goldman and they are *Bugles and Drums*, *Illinois*, *Children's March* (which introduces both "Jingle Bells" and "Three Blind Mice"), *The Interlochen Bowl* (with vocal chorus), *Onward—Upward* and *Boy Scouts of America*. The recording is of brilliant quality.

Coming to EPs a fine dubbing from 78s in the R.C.A. "Gold Standard Series" contains four songs by **Jeanette MacDonald and Nelson Eddy**, all from film musicals in which they starred together in the 1930s (RCX1020). They are "Ah, sweet mystery of life" from *Naughty Marietta*, "Will you remember" from *Maytime*, "Indian Love Call" from *Rose Marie* and "Wanting You" from *The New Moon*, and they have never been better sung.

Oriole perpetuates one of the most popular B.B.C. programmes—"Friday Night is Music Night"—with **John Hanson's** very pleasant tenor voice in *Roses of Picardy*, *Wunderbar*, *Love's Serenade* and *A Perfect Day*, four firmly established favourites (EP7022). The first two titles also being available on a standard 45—CB1496.

Robert Wilson is probably Scotland's most popular tenor today. With various accompaniments he sings *The Black Watch*, *Doonarie*, *My Scottish Homeland* and *Here's to the Gordons* on H.M.V. EP 7EG8432. The first two have been previously issued on B10829. Not only is it a pleasure to hear Mr. Wilson's excellent voice, but also to note the clarity of his diction, doubtless due in part to his long years of training with the D'Oyly Carte Company.

POSTSCRIPT: While not misleading, the title "Edwardian Favourites" does not quite convey the complete scope of Pye LP CML33033. There are four tracks. Melodies of Lionel Monckton, Paul Rubens and Edward German respectively, conjure up memories of the Gaiety, Daly's and other theatres and of Gertie Millar and other great artists who played there, and recall memories of De Groot and other purveyors of the excellent light music of the three and other composers of the day. But for a lively and joyous finale there is a *Pot-Pourri of Polkas* by Josef Strauss, many of them less familiar today than they deserve to be, and he of course died many years before the Edwardian era, in 1870. But the polka was still one of the most popular (and vigorous) of dances. The arrangements on this jolly record are by **Stanford Robinson**, who conducts the **Pro Arte Orchestra**, and they are both lively and piquant. The playing sparkles and languishes in turn and the recording is vivid, but I find it desirable to roll off a little top.

Suppé's *Light Cavalry* and *Queen of Spades* (better known in England by the French title of *Pique Dame*) overtures on R.C.A. SRC7019 is a stereo version on EP of two of the six overtures grouped in mono form on the LP "Overtures—In Spades" which I reviewed in March 1958 (RD27044). **Raymond Agoult** and the **New Symphony Orchestra of London** give sparkling performances of this lively and tuneful music which if it pretends to no higher virtues is excellent in its craftsmanship. Stereo adds lustre to the brilliance and enhances the overall richness of sound and in the transfer from LP to EP nothing of the sheer quality of recording has been lost.

Mr. Robert Wardell, of Hull, wrote to me some time ago that he strongly suspected the sleeve of the H.M.V. recording of *The Yeomen of the Guard* (ALP1601-2) to be inaccurate in crediting John Cameron with doubling the roles of Sergeant Mervill and the Second Yeoman. Mr. Wardell has since been in correspondence with E.M.I., who now confirm that he is quite right. The Second Yeoman is in fact sung by John Carol Case.

by **Johnny Armeneer** and his Orchestra (Pye N25014*) without hearing it. It also alludes rather neatly to the heroine of World War II, Lili Marlene. The reverse, *Sierra Sunrise*, has a good wordless male-voice chorus.

LPs and EPs

It is nearly fifteen years now since Major Glenn Miller of the United States Army disappeared dramatically over the English Channel, yet the memory of his music, aided by his own records and those of other people who copied his style, lingers on.

This month there is a revival in the R.C.A. Gold Standard series (EP RCX1021) of numbers in the Miller manner played by **Ralph Flanagan** and his Orchestra; you get *Hot Toddy* and *Lullaby Of Birdland* amongst others, which are close to the Miller conception of dance music. On RCX1024 in the same series, **Glenn Miller** himself plays *Serenade In Blue*, *Pennsylvania 6-5000* and others, some of which we've had often before on H.M.V. and R.C.A., at all three speeds. *Little Brown Jug* is famous for the trombone solo by the leader himself; it is a totally different performance from the one on the soundtrack excerpt presented by Top Rank on LP RX3004, in which we hear again the original music of Miller's films, "Sun Valley Serenade" and "Orchestra Wives". One of the most interesting features of this LP is the hitherto unissued performance by the Glenn Miller Sextet.

One of Britain's Miller disciples was, and still is, **Cyril Stapleton**, who continues in the master's way on Decca EP DFE6517, an extract of four numbers from LK4254; another extract on DFE6509 by **Ted Heath**, from his LP *Hits I Missed* (LK4275). Both these are a credit to honest-to-goodness British musicians without fads or predilections for being trad., cool or whatever. The Stapleton disc includes the old Cole Porter hit, *Anything Goes*, which also appears on another EP (Col. SEG7882) by **Tony Crombie** and his Men, as modern as next week and a good example of the sort of fresh dance music I can always enjoy. There is nothing pretentious about it, nor is there about **Henry Hall** and the B.B.C. Dance Orchestra on Col. EP SEG7870, which offers four novelty things for children, including the famous *Teddy Bears' Picnic*, *Whistling Rufus* and *Who's Afraid Of The Big Bad Wolf?* Quite few who were children when these first appeared (around 1933) will have children of their own too old to appreciate them . . . yet their appeal goes on.

Henry Hall's predecessor with the B.B.C. Dance Orchestra, **Jack Payne**, is also represented, on H.M.V. EP 7EG8441, in four modern versions of well-known numbers such as *Bless This House* and the *Eton Boating Song*. Here is an old-timer who moves with the times without losing faith with the past. There is real entertainment in this little disc.

Although the cha-cha craze seems to have died down a bit, there are still several records of it, including some gentler-than-usual music of this sort by **Tony Osborne** and his Orchestra (H.M.V. EP 7EG8443), five full tracks on an EP by **Enoch Light** and the Light Brigade, again restrained (Top Rank EP JKR8001), and some rather heavy, brassy Latin music, enclosed in a sleeve that explains the mambo grunt by **Perez Prado** (R.C.A. EP RCX140)—and there are six complete numbers on this!

Continental dance music enthusiasts are well-served by **Raymond Lefevre** (Festled EP ESD3076), whose orchestra, warm and satisfying, plays *Volare* and similar numbers; **Dino Olivieri** and his Orchestra are hardly for dancing, but they play Neapolitan and other Italian numbers in modern concert-rhythmic style on Col. LP 33SX1142; the **Lecuona Cuban Boys** provide a whiff—nay, a deep inhalation—of pre-war Paris on Col. LP

MISCELLANEOUS AND DANCE

By JOHN OAKLAND

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately after the 78 r.p.m. number.

Pop Singles

This month we are mainly concerned with film music, from such movies as the new **Frank Sinatra** film "Some Came Running". The star himself sings *To Love And Be Loved* on Cap. 45-CL15006, backed by a non-celluloid ballad of adult appeal, *No One Ever Tells You*, and the two principal themes from "Some Came Running" are to be heard on Cap. 45-CL15007, played by the composer of one of them—*Live It Up*, a noisy, riffy piece of monotony—**Elmer Bernstein** and his Orchestra. The same song as Sinatra sings is presented with much charm and finesse. From British films, the **Pinewood Studio Orchestra** under the direction of composer **Philip Green** play the wistful piano-concerto type theme from "Tiger Bay", and, aided by **Johnny Dankworth** and his gilt-edged alto sax tone, the melody from

"Sapphire". These are on Top Rank 45-JAR112*.

Mention of Tiger Bay reminds me of **Shirley Bassey**, whose *Crazy Rhythm* on Philips PB914* sounds almost as if it could have been sung in the Prohibition era referred to in the lyric, which is perhaps the artiste's intention; her other song dates from 1931, the Cole Porter "shocker", *Love For Sale*. It doesn't seem as naughty now as it must have done then, somehow. **Bing Crosby** also revives an oldie, in *Rain on Bruns*. 05790*, backed by one of those sweet songs he has always done so well—*Church Bells*; both these make this one of his happiest singles for some time. Neither of **Doris Day's** new songs are revivals, but they are very attractive, especially *He's So Married* (Philips PB910*).

Following the success of *Topsy*, I suppose it was only natural that drummer **Cozy Cole** should come up with *Turvy* (London HL8843*), another bit of percussive ingenuity, but it won't take a million years for anyone to guess the melodic origin of the *Parley-vo March* as played

33SX1150, and show where most of their successors got their ideas from, and **Onésime Grosbois** and his Orchestra invite us to *Remember When?* with the aid of the leader's jangly piano, a deliberately corny rhythm section and what seems to be an Edwardian bathing-beach scene on the cover, featuring two strapping wenches in more or less modern swimsuits (Festled EP ESD3079).

This is the month for jangle-box men, evidently, for M. Grosbois is not the only one so to indulge his fancy. **Joe "Fingers" Carr Goes Continental** on Cap. LP T1000, with a wordless male chorus that chants to well-known tunes like the Threepenny Opera Theme (*Mack The Knife*), the *Moulin Rouge* theme and others; **Russ Conway** brings us firmly back home and slaps us into the bath, of all places, playing songs to sing there (always assuming we are so inclined!) at length on Col. LP 33SX1149, and **Knuckles O'Toole**, whom I have not met before, plays *Maple Leaf Rag* as fast as I expected he would but hoped he might not, and a host of other "period" pieces (1900 era) on Top Rank LP RX3001.

After all that, it's quite refreshing to hear **Roger Williams** on a piano that has not been soaked in beer or some similar fluid, in *Near You* and other romantic tunes suitable to June-night listening on London LP HAR2155, and, after that, to turn to **Joe Henderson**, accompanied by Bill Shepherd's Orchestra, playing memories of Fred Astaire and Ginger Rogers on Nixa LP NPL18031. The presentation is chic and well-groomed, a fitting tribute to one of the most delightful partnerships in twentieth-century entertainment.

Those seeking unpretentious dance music that isn't necessarily exotic or "period" will undoubtedly find what they want on H.M.V. EP 7EG8448, on which **Ernie Heckscher**, apparently well-known American West-Coast society bandleader, plays a pretty good selection in fifteen minutes. The under-twenties will grab avidly at *Cool For Cats* on Parlo. EP GEP6739, or possibly at Bruns. EP OE9451, on which the **Lawson-Haggart Rockin' Band** play *Boppin' At The Hop*, which is quite bop-less (unless I have my terms as mixed up as this music sounds) and which seems to consist of some quite ordinary rock and boogie. Anyway, I shuddered, and passed on to the best set of "Gigi" music since the sound-track, played by **David Rose** and his Orchestra on M.G.M. LP C775, after which I played a set of all the old Irish songs, beautifully arranged and presented in glowing colours by **Reg. Owen** and his Orchestra on R.C.A. LP RD27111. I followed this up with another gorgeous disc, Camden LP CDN121, on which **Jack Say** and his Orchestra play Irving Berlin's own favourites from his enormous list of songs, dressing them up attractively with marimba, celeste, piano, alto sax and vibraphone, with lush strings as a backdrop.

Talking of Irish tunes, I see and hear *Galway Bay* is one of those included on an EP by the **Betty Smith** Group (Decca EP DFE6547), but it is rather spoiled by that corny doo-ah chorus and the bouncy rhythm. The other tracks, which include *Bewitched*, are more suited to the latter.

The vocalists are rather fewer this month than the instrumentalists, but they include the first LP of **Wolfgang Sauer**, a young German who is blind, but who sings at the piano in first-class English (albeit with a suggestion of an American accent). His pitch is none too accurate, but at his best his deep voice is pleasing (H.M.V. CLP1260). **Ed. Townsend**, a new coloured singer, also has a deep voice, a little reminiscent of **Nat "King" Cole** (who has yet another polished set on Cap. LP LCT6176, assisted by a big swinging band) or **Billy Daniels**. Mr. Townsend sings with a swing, too (Cap. LP T1140). So too do the **Four Freshmen** (Cap.

LP T1103), but I still feel they are more concerned with the sounds than the sense of what they sing. This cannot be said of the **Kingston Trio**, recorded in performance at the remarkable American West-Coast establishment, "The Hungry i". They sing numbers old and new with interpolated wry humour as befits the rather rarified intellectual atmosphere in which they work (Cap. LP T1107), and **Judy Garland**, also recorded during her act (in the same part of the world, at The Grove) brings us right back to earth with some memories of Al Jolson and others on Cap. LP T1118—and *Over The Rainbow*, too.

Twenty years ago, Miss Garland was a pioneer teenage wonder star; she has matured into the personality she is today. A year or two earlier another winsome teenager was creating a series of sensations with films that showed off her remarkably pure soprano voice—**Deanna Durbin**. She is long since retired, I believe to France and has not made a film or a record in over ten years, but Bruns. LP LAT8285 revives a goodly selection of her best-loved songs, sounding a little odd in these hi-fi days, but so much easier on the ear than the average teenage horror of today.

THE MONTH'S CHOICE

Jack Payne	H.M.V. 7EG8441
Joe Henderson	Nixa NPL18031
Reg. Owen	R.C.A. RD27111
Jack Say	Camden CDN121
Patti Page	Mercury MMC14007
Eartha Kitt	R.C.A. RCX138
Perry Como	R.C.A. RCX136

Patti Page is hardly a veteran yet, but she has been around just long enough to have matured into a likeable recording personality, as her new LP (Mercury MMC14007), entitled *I've Heard That Song Before*, shows. I've heard them too, some of them bit too much, but Miss Page does them so well, I don't mind. Relative newcomer **Millicent Phillips** has her first LP (Col. 33SX1145), but I would have preferred it had she not slowed *At Sundown* down too much, and stepped *The Song Is Ended* up, thereby destroying the character of both numbers. Her Julie London approach is fine in the numbers that call for it. Three coloured girls whose charm never seems to wane are **Lena Horne** (R.C.A. EP RCX139), in just the right mixture of sex and sentiment; **Eartha Kitt** (R.C.A. EP RCX138), who slides the words of *Monotonous* through clenched teeth as though reluctant to part with every syllable and is quite enchanting in the process, and **Carmen Macrae**, who duets with **Sammy Davis** on Bruns. EP OE9445 in a sophisticated cabaret act that will not miss.

The men singers have some good records too, especially **Perry Como**, who revives some of his ten-year-old successes on R.C.A. EPs RCX136 and RCX1018, as relaxed and enjoyable as ever, with the recording brightened up a bit; **Ronnie Hilton**, who bids fair to follow Como's excellent example for relaxed singing, without copying him (H.M.V. EP 7EG8446); **David Whitfield**, whose ringing tenor is heard in a selection from his LP *From David With Love* (Decca EP DFE6548), and **Lonnie Donegan**, who, like Perry Como, invites us to relax (Nixa EP NEP24107) to what is certainly a change from the rather frenzied Donegan we know of "skiffle" fame. He gets very near to being a British *Belafonte*. The original has a neat folksy number in *Gotta Travel On* and a charming philosophical song called *Acorn In The Meadow* on R.C.A. EP RCX119.

Following the LP set of *We Like Girls* comes Coral's *We Like Guys* (of course), on LVA9098. It has tracks by **Mel Tormé**, **Don Cornell**,

Herb Jeffries and **Billy Williams**, amongst others, but it's really only a listener's digest of top-selling Coral singles of the last two or three years. Brunswick have gone in for this sort of thing in a bigger and more dignified manner by issuing fifteen EPs (OE9417 to 9431 inclusive) of records that have sold a million under that label. Several are by **Bing Crosby**, several by **Al Jolson**, and the others include the **Andrews Sisters**, **Ella Fitzgerald**, **Woody Herman** and the **Mills Brothers**. These are good value for money, especially if you have lost, broken or worn out your favourites on 78s.

Just one comedian this month—**Al Read**, on H.M.V. EP 7EG8440. I'm not sure that his mock-lugubrious monologues about impending death are in the best of taste, though the audience seemed to enjoy them. The songs are generally more pleasant, I feel.

CONTINENTAL RECORDS

"Bolivia" (Parlo. LP PMC1071), according to a friend in the Embassy, is about as near to being authentic Bolivian "pop" as you could reasonably expect. The sleeve puts it too high, of course, as sleeves always do: "Along the winding pathways of the Bolivian highlands, as he leads his herd, the Indian and the Mestizo unconsciously carries within himself a fascinating heritage of folklore. He finds expression in songs of nature, of love and happiness . . . The Bolivians boast an ancestry derived from the most select society of the early Colonial period, from the splendour of the age of the Incas, before the arrival of Francisco Pizarro and the Spanish conquerors". How much Bolivian folk-music dates from the period of the Incas or even Pizarro I leave experts to decide. One thing is certain—the songs you'll find here are those sung at the Sucre Palace Bar, the Maracaibo Club and other resorts of La Paz, that picturesque capital 12,000 feet above sea level.

The subjects are mostly common to South America: in fact one of the collection, *Prenda Querida*, was recorded most attractively by the **Trio Los Paraguayo**. *Desilusion*, though modern in style, re-echoes the age-old lover's plea to an absent lover for remembrance and affection. *Palmeras* is a lively polka meant to be danced beneath the palm-trees in the light of the tropic moon. *Diablito Lucifer* is a dance often seen at festivals at Bolivia's tin-mines, the largest in the world. The title is suggested by the fact that the dancers wear grotesque masks to burlesque the Devil. *Diablada Tradicional* is one of several others reminding us of the importance of the festival in the lives of the poorer and simpler people. Most of them are unexpectedly gay, and the playing of the **Raul Shaw Orchestra** and the singing of **Los Peregrinos** are both pleasant and vivacious.

Exotic though a Bolivian record may seem, the odd fact is that one from France these days is just about as rare. For this and other reasons we must all welcome the entry of Lord Rank into the recording field, complete with gong trademark. Unfortunately his advisers have erred on the side of caution. A few old favourites are all very well, but a collection consisting entirely of favourites like *Ca c'est Paris*, *La Seine*, *C'est magnifique*, *Cerisiers Rose et Pomme Blancs*, *Valentine*, *Pigalle*, *J'attendrai*, etc., etc., is overdoing the nostalgia. And if you're going to have *Valentine* you surely need the man who made it famous, not a newcomer like **Claude Bonheur**, however promising. The other soloist is **Jacqueline Mille**, who has a very light, high voice, all right in small doses (Top Rank LP RX3003).

Another French record which I bought in Paris last summer and much enjoyed is "10 Chansons pour l'été" (Parlo. LP PMC1081), sung by **Yves Montand**. For the most part the

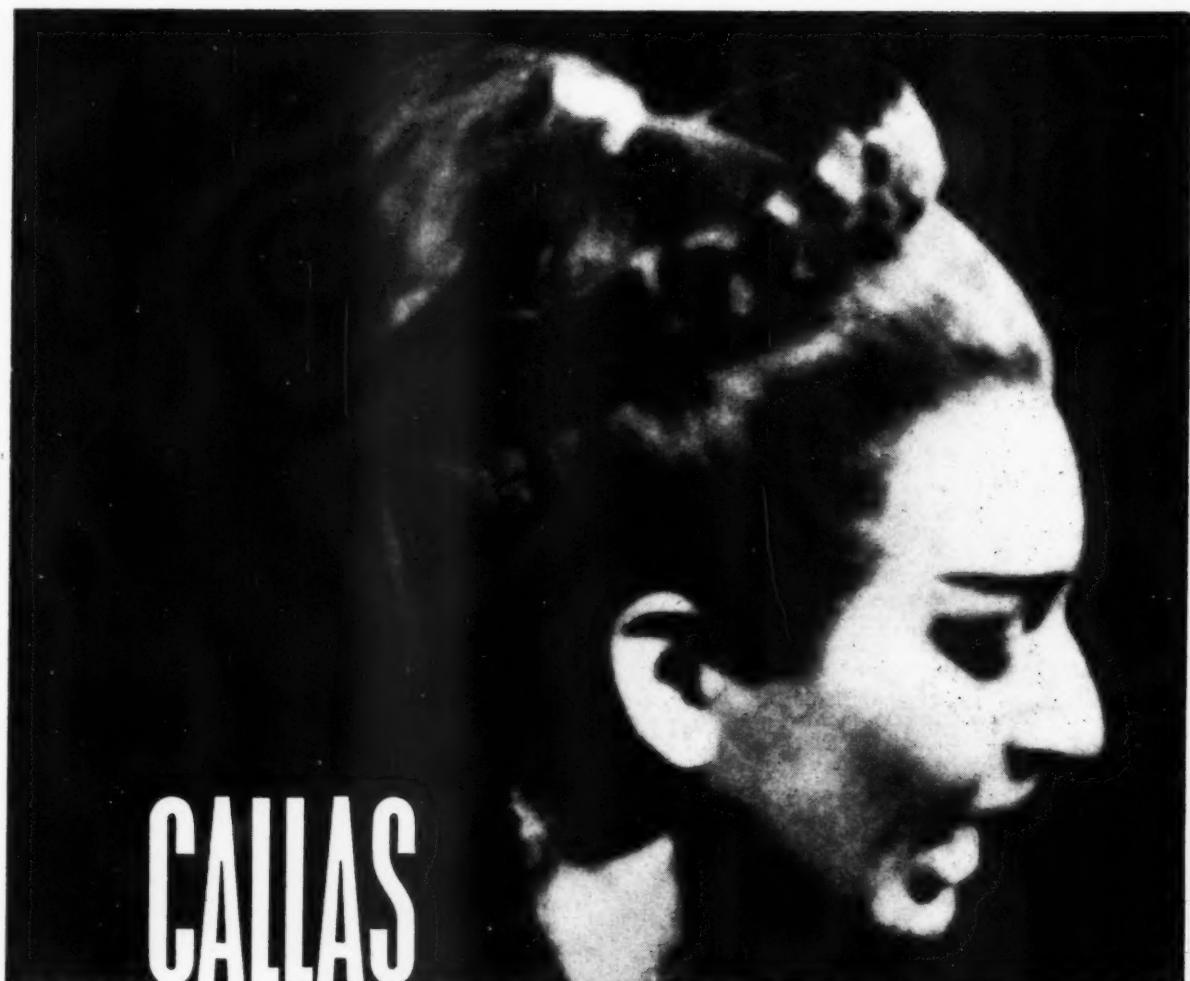


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Tu che di gel sei cinta

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COLUMBIA

emphasis is on the leisurely delights of summer rather than on social significance. *Mon manège à moi* is charmingly written and sung; *Quand on s'balade* gives an attractive picture of a stroll through Paris on a holiday; *Rendez-vous de Paname* conjures up the atmosphere of Paris on a Fourteenth of July; and *Planter Café*, with its off-beat accompaniment, effectively suggests the heat and lassitude of the Brazilian coffee trade.

LILIAN DUFF.

STAGE AND SCREEN

Ivor Novello—"His Greatest Songs". Vanessa Lee, Ivor Emmanuel, etc., with chorus and orchestra. (H.M.V. 12 in. LP CLP1258, 25s. 9d. plus 8s. 4d. P.T.)

The Belle of New York (Kerker; Morton)—Vocal Gems. (H.M.V. 7 in. EP 7EG8442, 8s. plus 2s. 7d. P.T.). **No, No, Nanette** (Younmans; Caesar, Harbach)—Vocal Gems. (Columbia 7 in. EP SEG7883, 8s. plus 2s. 7d. P.T.).

Eight years after his death, Ivor Novello remains a magic figure to millions. They remember the star quality, the expensive profile, the glittering sentiment and the world of romance he created. His many admirers were, and are, happily uncritical of his writing and will quite rightly cherish this new recording of his most popular songs. To one who does not necessarily admire the songs, it is nevertheless a pleasure to hear them so well sung and recorded. On the last track the voice of Novello himself has been dubbed in, speaking the refrain of "My Dearest Dear". Apart from that the performances are all new—this is not an omnibus drawn from the original cast recordings which have already appeared on LP as follows: on H.M.V., *Glamorous Night* coupled with *Careless Rapture* (DLP1095), *The Dancing Years* (DLP1028) and *King's Rhapsody* (DLP1010); on Decca, *Perchance to Dream* (LF1309). To the most popular numbers from these scores, H.M.V. have added "Rose of England" from *Crest of the Wave*. Very appropriately, Vanessa Lee, who approached stardom in *King's Rhapsody*, is the leading soloist, but it is surprising that the Williams Singers and not Miss Lee sing "Someday My Heart Will Awake". Ivor Emmanuel, one of the few musical comedy singers whose voice can reach the Coliseum gallery, and Marion Grimaldi, whose "Loverlier than Ever" was for me the highlight of *Where's Charley?* together with Julie Bryan, all sing immaculately. The orchestrations and choral arrangements are suitably lush but lacking in theatrical excitement, the very quality that Novello exploited so successfully.

It will soon be possible to build quite a respectable library of records to show the development of the musical theatre. There are still hideous gaps in the English catalogues, Gershwin and Rodgers and Hart for example, but it used to be a lot worse. This month we have Mary Thomas and Barry Kent in *The Belle of New York* (1897) and Pip Hinton and Peter Mander in *No, No, Nanette* (1924). Kerker's show, a nineteenth century *Giys and Dolls*, was originally much more popular in England than the States and has grown old very gracefully indeed. The performance is pleasant and this disc is well worth its place in the library. *Nanette* is already available on Fontana TFL5016 (reviewed 11/58), but the EP is quite as good and avoids an unsatisfactory coupling. Pip Hinton (also from *Where's Charley?*) is an amusing period Nanette, but neither "Too Many Rings" nor "Tea for Two" has quite the sparkle it should. The fault is in the orchestration, neither authentic Twenties or good Fifties. Michael Collins, who leads the orchestra on all the discs under review this month, is not to blame for that, but he might persuade someone at E.M.I. to listen to the work of Robert Russell Bennett, Ted Royal or Don Walker and hear how a theatre score should sound.

MICHAEL COX

JAZZ AND SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

Cat Anderson and The Ellington Men

"A Touch of Ellington"

Concerto For Cootie/Black And Tan Fantasy. (Columbia 7 in. EP SEG7880—8s. plus 2s. 7d. P.T.)

One of the most pleasant surprises provided by Duke Ellington's tour of Britain last autumn was the discovery that Cat Anderson is a remarkable trumpeter. As well as tearing off high notes (a role he seems restricted to playing on records) he performed in the section with tremendous power and accuracy. This was especially noticeable at the Leeds concerts, when the band was forced to play without Harold Baker. Within the normal trumpet register, Cat more than made up for his missing section-mate. On this EP, which was made in Paris soon after the Ellington band had left Britain, Anderson springs another surprise by playing with great taste and sensitivity as leader of a Ducal sextet—Cat himself, Russell Procope (on clarinet), Quentin Jackson, Sam Woodyard, Jimmy Woode and the French pianist Georges Arvanitas. Plunger-muted, Anderson interprets *Concerto For Cootie* and *Black And Tan Fantasy* with sober intensity, the group behind him producing that indefinable Ellington atmosphere. Only once or twice before has Cat been similarly represented on record (*Cat Walk* with The Coronets, on *Vogue*, is one that springs to mind, of course) and it is reassuring to have this proof that he has not resigned himself to producing high notes on all occasions. A.M.

Count Basic Orchestra

"The Count"

Swingin' The Blues: St. Louis Boogie: Cheek To Cheek: Money Is Honey (V. Jimmy Rushing): Shine On, Harvest Moon: I Never Knew/Sugar: Backstage At Stuff's: Me And The Blues (V. Ann Moore): Shoutin' Blues: Bye, Bye, Baby (V. Jimmy Rushing): After You've Gone (V. Jimmy Rushing). (Camden 12 in. LP CDN120—19s. 9d. plus 6s. 5d. P.T.) *The M Squad Theme/The Late Late Show.* (Columbia 7 in. 45 DB4262—4s. 6d. plus 1s. 6d. P.T.)

Apart from *Me And The Blues*, a very stilted performance, and Jimmy Rushing's half-hearted singing in *After You've Gone*, this is a wonderful collection of Basie recordings, all made within the space of two years—between May, 1947, and June, 1949. The best tracks are *Swingin' The Blues, St. Louis Boogie* and *Backstage At Stuff's*, particularly the last-named—the work of a seven-piece group consisting of Emmett Berry (trumpet), George Matthews (trombone), Paul Gonsalves (tenor sax) and the classic rhythm section—Basie, Freddie Greene, Walter Page, Jo Jones. The sheer swing of these performances is quite breathtaking, while Gonsalves plays here and on the other tracks with a very ripe tone and supple phrasing, exhibiting a degree of imagination which seems to have deserted him nowadays. Nearly as good are *Shine On Harvest Moon, Sugar* and *I Never Knew*, made by a similar group.

While every track I've mentioned so far has at one time or another been available in this country (either on ordinary H.M.V. 78 issues or on one of the "overseas" labels), all the big band tracks (except *Me And The Blues*) appear here for the first time. Rushing sings gustily in *Money Is Honey*, an easy-paced blues, and on *Bye, Bye, Bye*, which contains a boozing tenor solo by Buddy Tate. The curiously pedestrian arrangement of *Cheek To Cheek* is offset by warm reed playing and excellent solos from Gonsalves and Emmett Berry.

With the Columbia 45 we come to the present-day Count Basie orchestra. Frank Wess's flute-playing is featured in *The M Squad Theme*, while *The Late, Late Show* contains plenty of gently surging ensemble work. On the whole, though, these are both fairly undistinguished recordings. C.F.

Dave Brubeck Quartet

"Jazz Impressions of Eurasia"

Nomad: Brandenburg Gate: The Golden Horn: Thank You ("Dziekuje"): Marble Arch: Calcutta Blues. (Fontana 12 in. LP TFL5051—27s. plus 8s. 9d. P.T.)

When Dave Brubeck was on his lengthy tour of Europe, the Middle East and India he kept a kind of musical sketch book. He has now drawn upon that for the set of impressions contained on this most rewarding record, half-a-dozen compositions by a man whose tunes are always noteworthy. *Thank You*, on which Paul Desmond does not play, is the only suspect track, too obviously a parody of Chopin for comfort. No doubt it was created quite sincerely, but I fear that many of Dave's younger fans will flaunt it as an example of how "serious" their idol can be when he wants. Paradoxically, I find *Brandenburg Gate*, with its Bach-like overtones, an extremely good vehicle for the Quartet, the alto sax and piano demonstrating that unique rapport for which they are famous. *Calcutta Blues* has a long and beautifully played solo by Joe Morello in which the actual tonalities of the drums are of prime importance. Dave's impressions of London are found in *Marble Arch*, a light and airy little tune which seems to have inspired Paul Desmond. Two points crop up which require clarifying. First of all, why does Joe Benjamin play bass on this LP when it was Gene Wright who toured with the Quartet? And, secondly, Dave refers in his sleeve-note to his walks in Hyde Park where he saw "little boys in knee pants . . . playing cricket, flying kites or wrestling in the grass". Now the Brubeck Quartet was in London during February, 1958, and if my memory is not at fault it snowed for much of that time. Cricket in February, Dave?

A.M.

Dave Brubeck Quartet

Stardust: At A Perfume Counter/Alice In Wonderland: All The Things You Are: Lulu's Back In Town: My Romance: Just One Of Those Things. (Vogue 12in. LP LAE12105—27s. 6d. plus 8s. 11d. P.T.)

Six of these tracks were recorded back in 1952 and present the Brubeck Quartet in one of its earliest phases. Not that the general approach of Brubeck and Desmond has changed all that much. There is, however, a lack of intensity about these performances and the relationship between alto sax and piano seems fairly casual. The mood, on the whole, is gently lyrical, almost dainty, in fact, reaching its apotheosis in *My Romance*, an unaccompanied piano solo. *At A Perfume Counter*, however, was made three years later, by which time the quartet had acquired more cohesion as well as a distinct artistic policy. This track takes up over three-quarters of the first side; it contains a pleasant but undistinguished solo by Desmond and a lengthy series of piano choruses by Brubeck that build up very dramatically. On none of these tracks, however, does the rhythm section come anywhere near sounding like the excellent team of Gene Wright and Joe Morello. C.F.

Alan Clare Trio

"Jazz Around The Clock"
I'm Old Fashioned: Everything Happens To Me: Morning Fun: Yesterdays/Drop Me Off At Harlem: Luxury Flat: Just You, Just Me: Moonlight In Vermont: There's A Lull In My Life: Hayfoot Strawfoot.
 (Decca 12 in. LP LK4260—25s. 9d. plus 8s. 4½d. P.T.)

London's "Star Club" is one of those intimate little premises where jazz (and jazz-tinged) groups perform quietly into the early hours of the morning. In February, 1958, Decca's portable recording gear was taken into the club, and this LP was the result. On the first side four guest artists solo with the Alan Clare Trio, with Don Rendell's *I'm Old Fashioned* proving by far the best collaboration. Ray Premru, an American resident in Britain, uses *Everything Happens To Me* as a vehicle for a close-to-the-melody, "safe" improvisation on bass-trumpet; tenor saxist Bob Eford swings through Zoot Sims' *Morning Fun*, and Bob Burns remembers Lee Konitz in *Yesterdays*. A better glimpse of the trio itself (Clare, Kenny Napper and Eddie Taylor, the latter sometimes replaced by Bobby Kevin) can be found on the other side of the LP. Alan's delicious harmonisation of Duke Ellington's *Drop Me Off At Harlem* is a delight, as is his own Ellington-influenced *Luxury Flat*. His touch is always graceful but definitive. Kenny Napper provides a most intelligent accompaniment and is well featured in *Hayfoot Strawfoot*, treated here as a piano-bass duet. A.M.

The Music of Bob Cooper

"Coop"

Jazz Theme And Four Variations: Main Theme (Sunday Mood); 1st Variation (A Blue Period); 2nd Variation (Happy Changes); 3rd Variation (Night Stroll); 4th Variation (Saturday Dance)/Confirmation: Easy Living; Frankie And Johnny: Day Dream: Somebody Loves Me.
 (Contemporary 12 in. LP LAC12157—27s. 6d. plus 8s. 11½d. P.T.)

The basic group here comprises Bob Cooper, Frank Rosolino, Vic Feldman, Lou Levy, Max Bennett and Mel Lewis; this sextet plays the five tunes on side two, the soloists turning in some professional-sounding performances that are occasionally inspired. Cooper (on tenor throughout) is a remarkably consistent musician, and the rhythm section is outstandingly good. *Jazz Theme And Four Variations*, on the reverse, is something of a misnomer, for the "variations" are linked to the theme by the most tenuous of relationships. In fact, each variation is virtually a new composition; an excuse for further solos; even so, there are indications that Cooper's writing could become important. Three trumpets and a trombone are added for the second, third and fourth variations, giving the effect of a "small big-band". Without doubt this is Bob's best record yet, but the reason for its success is the high quality of the solos. A.M.

Kenny Drew Trio

"Progressions"

Four And Five: Lo Flame/Many Miles Away: Fifty-Second Street Theme.
 (Columbia 7in. EP SEB10114—8s. 6d. plus 2s. 9½d. P.T.)

Up to now Kenny Drew has only been heard playing odd choruses between other people's solos, notably on records by Buddy De Franco's Quartet. He is, however, a much more individual and technically brilliant pianist than that might imply, and on this EP—the first to be made under his leadership—he displays his talents most convincingly. He has a crisp, almost peremptory way of playing and can fashion an adroit, quickly flowing melodic line. His style, of course, derives principally from Bud Powell, although—as Alun Morgan sagely observes in his sleeve-note—his harmonic conception is close to that of George Wallington. Except for Thelonious Monk's *Fifty-Second Street Theme*—performed with astonishing brio—all the tunes were composed by Kenny Drew himself. G.F.

Victor Feldman Trio

"The Arrival of Victor Feldman"
Serpent's Tooth: Waltz In A Flat Major (Chopin): Chasing Shadows: Flamingo: S'posa/Bebop: There Is No Greater Love: Too Blue: Minor Lament: Satin Doll.
 (Contemporary 12 in. LP LAC12172—27s. 6d. plus 8s. 11½d. P.T.)

Although Victor Feldman has obviously learnt a great deal from Milt Jackson it almost always comes as a surprise to discover how much he sounds like himself. There is a particular quality in his playing, a melodic grace, a use of certain individual cadences, that is very much his own. And when he turns to the piano—as he does on half of these tracks—the crispness, the percussiveness, of his vibes-playing gets reflected in the litheness of his technique on that instrument. Certainly he performs very brilliantly here, so brilliantly, in fact, that I find it hard to single out any individual tracks for special praise. *Serpent's Tooth* and *Too Blue*, however, feature particularly inventive vibes work, while his piano playing is at its most effective in *There Is No Greater Love* and *Minor Lament*, the latter virtually another version of *Round About Midnight*. Dizzy Gillespie's *Bebop* is taken at quite a fantastic pace, by the way, yet keeps its coherence all through.

Feldman is accompanied by Stan Levey and a 23-year-old bassist, Scott La Faro. Levey turns in the kind of stimulating performance that one has grown to expect from him, but La Faro surprised me by turning out to be a real discovery. His full tone and adroit phrasing give the rhythm section great solidity and strength. C.F.

Russ Freeman/Richard Twardzik

A Crutch For The Crab: Albuquerque Social Swim: Bess, You Is My Woman: Yellow Tango: 'Round About Midnight: I'll Remember April (Richard Twardzik Trio): You Stepped Out Of A Dream: Don't Worry 'Bout Me: Bock's Tops: Yesterday's Gardenias: At Last: Backfield In Motion.
 (Vogue 12 in. LP LAE12117—27s. 6d. plus 8s. 11½d. P.T.)

Russ Freeman was playing regularly with Shorty Rogers' Giants when, sometime in 1953, he recorded his six titles on this LP. In fact he, Joe Mondragon and Shelly Manne (the trio heard here) formed the Giants' rhythm section, and an exceptionally lithe and well-knit one too. Freeman's playing possesses great muscularity as well as a good deal of percussiveness, qualities that are both well in evidence here, although more so in the fast numbers (*You Stepped Out Of A Dream*, *Bock's Tops*, *Yesterday's Gardenias* and *Backfield In Motion*), where he skids along most vivaciously, than on the slow ballads.

If Freeman's main preoccupation as a pianist is with linear development or the counter-pointing of a melodic line, that of the late Richard Twardzik was harmonic, to such an extent, in fact, that his solos have been described (by the wise Nat Hentoff) as "episodic". And although his work was often fragmentary, it was also very delicate and always sustained by his subtle harmonic sense. He might be described as playing the kind of solos that Dave Brubeck tries for. On the whole he sounds best in his own compositions—*A Crutch For The Crab*, *Albuquerque Social Swim*—although this record also contains brooding yet tender interpretations of *Bess, You Is My Woman Now* and *'Round About Midnight*, that test-piece for all modern pianists.

The tracks by Twardzik are of exceptional interest because they must be almost the only solo recordings he ever made. They were cut just before the pianist left for Europe with Chet Baker in 1955 and present him backed up by Carson Smith (bass) and Peter Littman (drums). It was intended that Twardzik should record another six titles upon his return, but instead he died in Paris, aged only 24. Judged by these performances, however, and by his playing on a few records by Serge

Chaloff, Charlie Mariano and Chet Baker, Twardzik could have developed into an important jazz pianist. The musical interest of this LP is so considerable, in fact, that it outweighs the fact that in some places the recording quality is more than suspect. My copy certainly makes very odd noise towards the end of *Yesterday's Gardenias*. G.F.

Ella Fitzgerald

"Ella Swings Lightly"
Little White Lies: You Hit The Spot: What's Your Story, Morning Glory: Just You, Just Me: As Long As I Live: Teardrops From My Eyes: Gotta Be This Or That: Moonlight On The Ganges My Kinda Love: Blues In The Night: If I Were A Bell: You're An Old Smoothie: Little Jazz: You Brought A New Kind Of Love To Me: Knock Me A Kiss: 720 In The Books.
 (H.M.V. 12 in. LP CLP1267—25s. 6d. plus 8s. 4½d. P.T.)
Your Red Wagon/Trav'lin' Light.
 (H.M.V. 7 in. 45 45-POP518—4s. 6d. plus 1s. 6d. P.T.)

Not only are we getting accustomed to Ella Fitzgerald's apparent infallibility as a singer, she herself, one suspects, is getting used to it as well. At any rate this new LP never quite lives up to my expectations. Everything sounds a little staler, a little more complacent than it should. Ella sings well enough, of course, particularly in *Knock Me A Kiss*, *720 In The Books*, *You're An Old Smoothie* and *What's Your Story, Morning Glory*, but the overall feeling is one of anticlimax. In many ways the most vital music comes from Bud Shank, who plays some very lively alto solos. All the arrangements were written by Marty Paich, who directed the 12-piece orchestra. As the sleeve contains no information about this group it seems worth while to point out that it included Al Porcino and Don Fagerquist (trumpets), Bob Enevoldsen (valve trombone and tenor sax), Bud Shank, Bill Holman and Ned Flory (reeds), Vince De Rosa (horn), John Kitzmiller (tuba), Lou Levy (pno), Jo Mondragon (bs) and Mel Lewis (drs).

Your Red Wagon/Trav'lin' Light were spoilt for me right from the start by the fact that Ella is backed up by an electric organ, which pouts and snorts in all the wrong places. *Trav'lin' Light*, of course, was written by Trummy Young and is usually associated with Billie Holiday. Ella's version of the song is competent but dull, a criticism that might also be applied to the other side of the record. C.F.

Benny Goodman

"Benny In Brussels"—Vol. 1
Let's Dance: Don't Be That Way: Hallelujah: Obsession: Brussels Blues (V): More Than You Know: The World Is Waiting For The Sunrise: Knew: Roll 'Em.
 (Philips 12 in. LP BBL7299—27s. plus 8s. 9½d. P.T.)

Body And Soul: After You've Gone: Rose Room: Basin Street Blues/Honeysuckle Rose: One O'clock Jump.
 (Fontana 10 in. LP TFR6022—21s. plus 6s. 10d. P.T.)

"And The Angels Sing" (V): Sugar Foot Stomp/King Porter Stomp: Get Happy.
 (R.C.A. 7 in. EP RCX1019—8s. 3d. plus 3s. 0½d. P.T.)

Sing, Sing, Sing/Bugle Call Rag: Madhouse.
 (R.C.A. 7 in. EP RCX1026—9s. 3d. plus 3s. 0½d. P.T.)

The excellence of these Benny Goodman recordings dwindles rapidly the nearer they approach our own day and age. The best music of all is to be found on the two R.C.A. EPs, reissues of tracks by the great Goodman orchestra of the late 1930s. *Sugar Foot Stomp* and *King Porter Stomp* are classic performances, with scores by Fletcher Henderson and fine solos from Bunny Berigan, Harry James and Goodman himself. *Madhouse* and *Bugle Call Rag* are almost as good and *Get Happy* is spoilt only by its over-busy, rather dated orchestration. *Sing, Sing, Sing*, however, gives Gene Krupa much too much rope, while *And The Angels Sing* features bad singing by Martha Tilton and Yiddisher-style trumpet playing by Ziggy Elman.

Although the Fontana LP is ostensibly by the Trio—Goodman, Teddy Wilson and Gene

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Krupa—several guests also make an appearance. Lou McGarity plays gruff, Teagardenish trombone on *Basin Street Blues* and Buck Clayton blows some muted and inventive trumpet choruses in *Honeysuckle Rose*; both these tracks also contain bass-playing by Eddie Safranski and guitar solos by John Smith. Only Teddy Wilson and Buck Clayton strike anything like their best form, Wilson sounding especially good in *Body And Soul* and *Honeysuckle Rose*. After *You've Gone* is, I'm afraid, a very lame performance, with Goodman producing nothing better than a bundle of clichés. The clarinetist plays very poorly throughout, in fact, except for *One O'Clock Jump*, track on which everybody joins in and where the temperature rises considerably. All the recordings, incidentally, were made during a tribute to Fletcher Henderson (at that time critically ill) which was broadcast in the spring of 1951.

But even more disappointing is the LP by the orchestra which Benny Goodman brought over last year to play at the Brussels World Fair. This band included some good sidemen, among them Taft Jordan, Zoot Sims, Arvell Shaw, Seldon Powell, Billy Bauer and Vernon Brown, yet almost all the solo space is monopolised by Goodman himself, playing very indifferently. The highspot of the disc—is almost the only praiseworthy episode, in fact—is a sequence of five chase choruses by Zoot Sims and Seldon Powell on *Roll 'Em*. Otherwise the performances are ragged and lifeless. Even Jimmy Rushing—who turns in a bouncing set of choruses on *Brussels Blues*—failed to rouse the musicians from their torpor. C.F.

Terry Gibbs Quartet

"Terry Plays The Duke"

Rockin' In Rhythm: I Let A Song Go Out Of My Heart/Do Nothin' Till You Hear From Me/Sophisticated Lady.

(Mercury 7 in. EP YEP9508—8s. 3d. plus 8s. 0½d. P.T.)

One of these days Terry Gibbs will make a really good record; he *must* do by the law of averages. Actually this EP comes close to being the long-awaited masterpiece, for Gibbs has chosen four fine Duke Ellington tunes and called in the services of Pete Jolly (accordion), Leroy Vinnegar (bass) and Gary Frommer (drums). There is less evidence of Terry's natural inclination to indulge in jet-assisted mallet-wielding, and Jolly's accordion adds a kind of big-band effect in places. A certain superficiality still hangs around Gibbs' work, but the task of interpreting four Ellington compositions seems to have had a steady influence. A.M.

Ahmad Jamal Trio

"But Not For Me"

But Not For Me: Surrey With The Fringe On Top; Moonlight In Vermont: Music, Music, Music: No Greater Love/Poinciana: Woody'n You: What's New.

(London 12 in. LP LTZ-M15162—27s. plus 8s. 9½d. P.T.)

For several months now this record has been one of the best-selling jazz LPs in America. Quite frankly I fail to see why. Jamal, a Chicago-based pianist whose proper name is Fritz Jones, is credited with having influenced the ballad style of the Miles Davis group, and it's certainly true that at slow and medium tempi he sounds rather like Red Garland, Davis' own pianist. But Jamal is a limited soloist, and although he makes great use of the treble he relies very much upon the bass-player to fill out the left-hand chords. Ahmad's sense of touch is delicate and ideally suited to the material he interprets here, but he seems to have very little emotional range. Like John Lewis, however, he knows what to omit and what to imply. The overall effect is quite charming, provided one does not look for music of much profundity.

All eight titles were recorded one night in January 1958 at the Pershing Hotel Lounge in Chicago, and in this context Jamal fits perfectly, for he maintains a consistent level of

The GRAMOPHONE

volume, making the ideal background for casual conversation. The pianist is accompanied by the veteran bassist, Israel Crosby, and that rising young Chicago drummer, Vernel Fournier. A.M.

Buddy Johnson and his Orchestra

"Buddy Johnson Walls"
Goodbye Baby, Here I Go (V); Lil' Dog/Baby Don't You Cry (V); Please Mister Johnson (V).

(Mercury 7 in. EP ZEP10009—9s. 3d. plus 8s. 0½d. P.T.)

Pianist Buddy Johnson (not to be confused with saxist Budd Johnson) has always catered for the people who enjoy danceable music played in a rocking, uninhibited manner. This EP is no exception, with Buddy's orchestra sailing dangerously close to the Rock 'N' Roll reef in places. Ella Johnson sings *Goodbye Baby* and *Please Mister Johnson* in exhilarating style, but Floyd Rylands is less effective in *Don't You Cry*; on the non-vocal *Lil' Dog*, however, the band gives some indication of what it can do, given the right material. True, the rhythm section is under orders to lay down a sledgehammer beat at all times, but the brass and saxes have power and authority as well as swing, and there's a good tenor soloist, too, who might easily be Red Prysock. A.M.

Tony Kinsey Quintet

"Time Gentlemen Please"
Autumn In Cuba: Satin Doll: Twinkletoes: I Didn't Know What Time It Was/Three Moods: Cool Me Madam: Hallelujah: Time Gentlemen Please.

(Decca 12 in. LP LK4274—25s. 9d. plus 8s. 4½d. P.T.)

The partnership of Tony Kinsey and Bill Le Sage has proved a fruitful one for British jazz; for quite a few years now they have been creating eclectic yet very individual music at the Flamingo Club in Wardour Street. And as well as being very gifted instrumentalists, both men have written some excellent scores. On this LP, for instance, there are two compositions by Le Sage—*Autumn In Cuba*, using Latin-American rhythms, and *Twinkletoes*, a piece making lively play with counterpoint and reminiscent of a Modern Jazz Quartet performance, even down to Le Sage's austere piano phrases. Kinsey was responsible for *Three Moods*, a drum feature, and *Time Gentlemen Please*, the latter containing good solos by Les Condon, Bob Efford and Bill Le Sage. Condon performs surprisingly well throughout this LP, his trumpet-playing reticent and yet finely poised; he is particularly good in his solo number, *I Didn't Know What Time It Was*. Bob Efford, now a sideman with Ted Heath's orchestra, has a ripe tone and uses bold phrasing; he also plays bass-clarinet in *Cool Me Madam*, one of the best tracks. Le Sage alternates between vibes and piano, of course, playing both with nonchalant skill. Perhaps the high-spot of the record is a beautifully relaxed version of Duke Ellington's *Satin Doll*. C.F.

Lee Konitz Quartet

"Lee Konitz Just Swings"
Memories Of You: When You're Smiling/Sunday: John Quill.

(Columbia 7 in. EP SEB10115—8s. 6d. plus 2s. 9½d. P.T.)

Normally there is something secretive about Lee Konitz's alto-playing, a sense of the enclosed and esoteric. On this EP, however, his solos come closer to the work of Johnny Hodges and Benny Carter than is usually the case, although his ideas, of course, remain as adventurous as ever. The result is some of the most shapely and lyrical playing that I've ever heard from Konitz, and equally good are Billy Bauer's guitar solos; several of the tracks, in fact, are virtually duets between alto sax and guitar. The group is completed by bassist Henry Grimes and drummer Dave Bailey, both of whom were members of the Gerry Mulligan Quartet at the time this record was made. C.F.

Cy Laurie Band

I'll Walk Through The Streets Of The City: Beale Street Blues/Twelfth Street Rag.

(Esquire 7 in. EP EP210—9s. 9½d. plus 8s. 2½d. P.T.)

Well, here we go again, walking once more through the streets of that city! Actually this group sounds much more like the popular conception of how a New Orleans band should sound than the genuine article itself. The rhythm thumps away merrily, the brasses play as if they meant business, but the eulogy of that now-famous Kansas City thoroughfare—*Twelfth Street Rag*—is far too long, and sounds even longer through being played slowly. And if there's one tune that doesn't lend itself to extended-play treatment, this is it! O.K.

George Lewis and his Band

"New Orleans Memories"

Lily of the Valley (V)/ Streets Of The City: Oh Didn't He Ramble (V).

(Columbia-Clef 7 in. EP SEB10112—8s. 6d. plus 2s. 9½d. P.T.)

Yet another walk—and not as joyful a peregrination as that by Cy Laurie and his merry men. These performances might be by almost any revivialist band. Perhaps that only shows how well our local lads have absorbed George Lewis's "message"—or how easy it is for anyone to do so. But let them try and absorb the spirit of the Original Dixieland Jazz Band! A little of that spirit in this record would have made it much more interesting. O.K.

Humphrey Lyttelton and his Band

"Humph's Jazz"

Four's Company: Kater Street Rag/Shake It And Break It: Closing Time.

(Parlophone 7 in. EP GEP7834—8s. plus 2s. 7½d. P.T.)

Although we've had all these tracks on single discs for six years, to have them again on one EP is very useful, especially as they rank among the best recordings that Humphrey Lyttelton ever made for Parlophone. *Four's Company* is particularly pleasing and possesses added attractions in the shape of Al Fairweather and Sandy Brown, as well as some neat chiming effects from the piano. *Kater Street Rag* captures a good deal of the gusto that its composer, Bennie Moten, put into his own performance. There is some restrained ensemble work in *Shake It And Break It*, while *Closing Time* is appropriately wistful. O.K.

Charlie Mariano-Jerry Dodgion Sextet

"Beauties Of 1918"

After You've Gone: When Johnny Comes Marching Home: Deep River: Till We Meet Again/K-K-K-Katy: 'Till The Clouds Roll By: Over There: Ja Da: Hello Central, Give Me No Man's Land.

(Vogue 12 in. LP LAE12106—27s. 6d. plus 8s. 11½d. P.T.)

With the self-imposed limitation that all the tunes on this LP had to be popular in 1918, the band, jointly led by alto saxists Mariano and Dodgion, performs with great skill and occasional inspiration. It would be difficult to identify positively the order of the saxophone solos without the help of the sleeve; both men reflect very strongly the Charlie Parker style, although neither is as derivative as some of the New York-based Bird fanciers. At times the group sound (two altos, vibes and rhythm) is deceptively large, and there are many indications that considerable care went into the arrangements. Otherwise, how on earth could anyone make an acceptable jazz version of such tasteless mediocrity as *K-K-K-Katy*? In common with many LPs made in Los Angeles I found my ear attracted to the clean execution and imaginative figurations of Shelly Manne, surely one of the world's finest drummers today. Jimmie Rowles and Vic Feldman provide apt solo passages on piano and vibes respectively; Victor seems to improve with each successive record release.

Basically the idea behind this LP was a good one, but I would have preferred to see a "vintage" year in popular music thus saluted. Next time we can be treated to some Kern, Porter and Rodgers tunes from the middle-Thirties? A.M.

Jelly Roll Morton's Red Hot Peppers

"The King of New Orleans Jazz".
Black Bottom Stomp: The Chant: Smoke-House Blues; Steamboat Stomp; Sidewalk Blues; Dead Man Blues; Cannon Ball Blues; Grandpa's Spells/Doctor Jazz (V); Original Roll Blues; Jungle Blues; The Pearls; Beale Street Blues; Kansas City Stomp; Shoe Shiner's Drag; Georgia Swing. (R.C.A. 12 in. LP RD27113—27s. plus 8s. 9d. P.T.)

The only trouble about this record is that if you're a veteran enthusiast there's hardly anything that you won't possess already—either on 78s or the H.M.V. LP reissues. Yet this is completely outweighed by the fact that, with the exception of *Someday, Sweetheart*, this single disc contains all the full-band recordings that Morton made between September 1926 and June 1927—his finest hours in the Victor studios. In addition there are three superb performances from 1928. And that's not all. To the best of my knowledge the masters used for *Jungle Blues*, *The Pearls* and *Beale Street Blues* are different from those previously issued in this country. Certainly they're different from the old 78s. I particularly like the sudden break in the solo which Morton plays on *Beale Street Blues*, where he stops playing and lets Baby Dodds continue on his own for a couple of bars—a most unusual effect.

Jelly Roll Morton, of course, was a genius of jazz. No other jazz musician has managed to stamp his personality on so many entirely different groups of men with such success, and yet to produce so many varied effects, apparently effortlessly. The ease and grace of the mellow orchestral sound that rolls off each of these tracks is almost without parallel in jazz history. Only one flaw can be found in this jazz paradise. That comes in *Dead Man Blues*. Two versions of this recording were issued in 1926, one containing a rather dreadful series of clinkers by trumpeter George Mitchell, the other being an impeccable and superb performance. Alas—the one we have here is the one full of clinkers, and it also seems to have been transferred from a badly-worn shellac disc; the surface noise is appalling. But the other fifteen tracks are so splendid that even at twice the price this LP would still be ridiculously cheap. O.K.

Lennie Niehaus

"Volume 5: The Sextet"

Thou Swell: I Wished On The Moon: Knee Deep: Fond Memories: Take It From Me/Belle Of The Ball: As Long As I Live: III Wind: Three Of A Kind: Elbow Room. (Contemporary 12 in. LP LAC12151—27s. 6d. plus 8s. 11d. P.T.)

"Swingin' For You"

P & L: Little Girl Blues/Four Eleven West.

(Mercury 7 in. EP YEP0502—9s. 3d. plus 3s. 9d. P.T.)

The Vogue LP was recorded shortly before Niehaus left for his tour of Europe with the Stan Kenton band and is, in many ways, the best record by this flawless technician to be released here. He plays fewer notes, for one thing, and seems to have got over his tendency to emphasise the fact that he possesses tremendous instrumental dexterity. We are left with a more mature-sounding soloist, one who bears a very close musical resemblance to Johnny Dankworth. (Compare the opening choruses of *Belle Of The Ball* with some of John's solos on recent records and broadcasts.) Apart from playing on the session, Lennie contributed five original compositions and all ten of the arrangements, his writing keeping up a consistently high level. Bill Perkins, Stu Williamson (trumpet and trombone) and Jimmy Giuffre (baritone sax) complete the front line, and there are moments when the close integration of the trumpet and three saxes calls to mind the sound of the Hollywood Saxophone Quartet, for which Niehaus has written many scores. The rich-toned bass playing of Buddy Clark is also worthy of close study, half of a piano-less rhythm section that also contains the impeccable Shelly Manne.

By contrast, the Mercury EP (by a nine-man band) sounds disappointing. There is a feeling

of lassitude, and the scoring is routine and unadventurous. *Four Eleven West* was written by the talented Benny Golson, but Niehaus' transcription seems to have robbed it of any individuality and character. Bill Perkins again plays tenor sax and the adaptable Lou Levy is at the piano, but the overall effect is very disappointing when the music is compared with that on the LP. A.M.

Joe Newman

"With Woodwinds"

Star Eyes: Speak Low: Time: Baby Won't You Please Come Home: You're My Thrill: Travelin' Light/Old Devil Moon: Lover Man: Out Of Nowhere: Nancy: My Old Flame: I'll Get By. (Columbia 12 in. LP 33SX1148—25s. 9d. plus 8s. 4d. P.T.)

I thought we'd escaped from the jazz-solo-plus-string-section idea; at least, I hoped we had. But despite a change in instrumentation (clarinets, flutes, oboes and saxes in place of violins, violas and 'cellos) "Joe Newman With Woodwinds" harks back to my pet aversion. I fail to see much point in a record of this type, for Newman's ballad style is by no means his strongest point; he is essentially a hot soloist in the tradition of Basie trumpeters, and cushioning his solos with woodwinds quickly produces boredom. Some slight interest may be found in *You're My Thrill, Travelin' Light, Nancy and My Old Flame*, for here Joe sets aside his trumpet in favour of the flugelhorn. The musicianship throughout is faultless, and Jimmy Jones' piano passages are especially delightful, but wasn't the whole idea a fearful misuse of talent? Barry Ulanov's note refers to a part of Ernie Wilkins' *Out Of Nowhere* arrangement as giving "just the faintest suggestion of French chamber music at the end of the nineteenth century". True enough, but the "faintest suggestion" of jazz at the middle of the twentieth century is just as slight. A.M.

Kid Ory's Jazz Band

"Song of the Wanderer"

Song Of The Wanderer: Tallgate Ramble: Mahogany Hall Stomp: Baby, Won't You Please Come Home? St. Louis Blues: Toot-Toot-Tootsie! (Goo-hye): Sheik Of Araby (V): Tiger Rag. (Columbia-Clef 12 in. LP 33CX10134—30s. plus 9s. 9d. P.T.)

The oldest practising jazz musician has improved greatly since that rather horrid Paris concert in 1956. Here his band includes the veteran Chicago trumpet player, Marty Marsala (distinguished and dignified throughout) and the clarinetist Darnell Howard, whose tone is a trifle thin, while the three-man rhythm section swings lightly and easily. The old man himself has almost entirely abandoned the klax-on-horn noises he amused the kids with in the early years of this decade; instead we are treated to something like the straight-left punch he used with Morton and Oliver in Chicago over thirty years ago. At the same time he can—as in *Toot-Toot-Tootsie!*—employ a mute very delicately, almost exquisitely. Certainly he neither looks nor sounds like a man of 72. Long may he play—if he plays like this! O.K.

Wilbur De Paris and Jimmy Witherspoon

"New Orleans Blues"

Lotus Blossom: Trouble In Mind: Big Fine Girl: How Long Blues: Good Rollin' Blues/Careless Love: Tain't Nobody's Business If I Do: St. Louis Blues: When The Sun Goes Down: See See Rider. (London 12 in. LP LTZ-K15150—27s. plus 8s. 9d. P.T.)

The blues are heard at their lustiest and most full-blooded from the mouths of the male blues-shouters. An outstanding example of this species is Jimmy Witherspoon, a man whose singing is modelled upon that of Joe Turner, the greatest blues-shouter of all. And like Joe Turner, Witherspoon started out in Kansas City, becoming the vocalist with Jay McShann's band just after the war. Sometimes his singing can hardly be distinguished

from that of Turner, possessing not only similar cadences but the same fierce, defiant quality; yet in a final analysis Witherspoon's voice lacks the hardness, the cutting edge, which gives a note of asperity—and authority—to even Turner's most sensuous performances.

This record is mis-titled, of course, for most of these songs have little to do with either New Orleans or New Orleans jazz. *Lotus Blossom*, in fact, is a pop-song by Arthur Johnston and Sam Coslow, and Witherspoon sings it in a very sickly fashion. He also descends to sentimentality in the slicked-up, Dixieland treatment of *Careless Love*, a sadly debased version of this very lovely blues. But these are exceptions, and quite a feature of the LP is Witherspoon's passionate singing of some really good blues lyrics, notably *Trouble In Mind, How Long Blues* and *When The Sun Goes Down*.

Two of the blues—*Big Fine Girl* and *Good Rollin' Blues*, both fastish, jumping numbers—were written by Witherspoon himself. Both performances compare unfavourably however, with those he recorded at a Blues Jubilee concert in 1949 and which were issued with latter track called (*No Rollin' Blues*) on Vogue EPV1198. This is largely because the Wilbur De Paris band, a band specializing in a fairly slick kind of New Orleans jazz, doesn't really fit behind this gusty singing. On some of the slow numbers (*Tain't Nobody's Business, See See Rider* and *Trouble In Mind*, for instance), the music and singing go together reasonably well, but most of the other tracks cry out for an exuberant, rocking background. C.F.

Johnnie Pate Quintet

"Swingin' Flute"

Easy Does It: Deeno Daytan: Double Promotion Blues: Five O'Clock Whistle: The Elder/Muskeeta: Satin Doll: Little Pixie: I Can't Go Thru Life: Whistle Blues.

(Parlophone 10 in. LP PMD1072—20s. plus 8s. 6d. P.T.)

Johnnie Pate is a Chicago bass player, heard previously with his Trio Plus Three on Parlophone PMD1057. Unfortunately this new LP places the accent on flautist Lennie Druss, the weakest of the Quintet's soloists. Like many jazzmen playing flute today, Druss has not yet mastered the instrument and frequently overblows, with the result that he finds himself an octave higher than he intended. He is no match for Britain's Johnny Scott, whose elegant and swinging flute work has been heard on too few records. The remainder of Pate's group is excellent, guitarist Wilbur Wynn and drummer Vernal Fournier being the outstanding members. This is the kind of rhythm team which could provide ideal support for a first-rate soloist. What a pity Druss failed to rise to the occasion. A.M.

Oscar Peterson Trio-Quartet

The Golden Striker: Bye, Bye, Blackbird/Singing In The Rain.

(H.M.V. 12 in. EP 7EG8450—8s. plus 2s. 7½d. P.T.)

This EP seems to be slanted towards a wider market than the specialised jazz customers. John Lewis's catchy *Golden Striker* commences formally, before swinging into tempo and gradually building to a climax. Peterson plays hard-driving piano, reminiscent of the old "stride" pianists, to make this a very successful track. Guitarist Herb Ellis slaps the sound-box of his instrument, producing a bongo-drum effect, during the first two choruses of *Blackbird*, a performance which swings along lightly and politely. On the lengthy *Singing In The Rain* Louis Bellon is added to make up the quartet, and it is here that Oscar is at his most predictable. He uses his left hand with mathematical exactness and gives the impression that he is carefully and purposefully increasing the tension. A.M.

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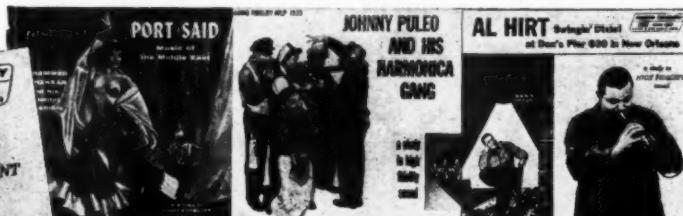
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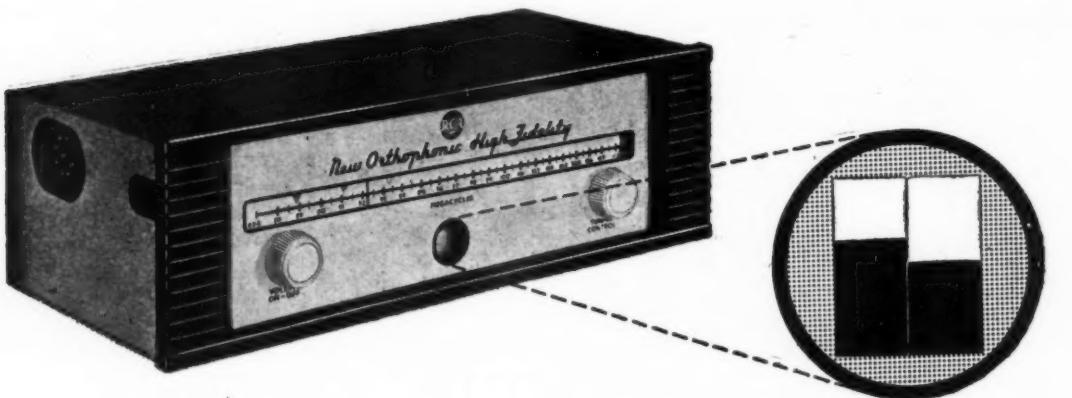
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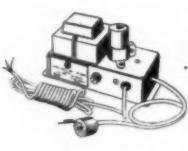
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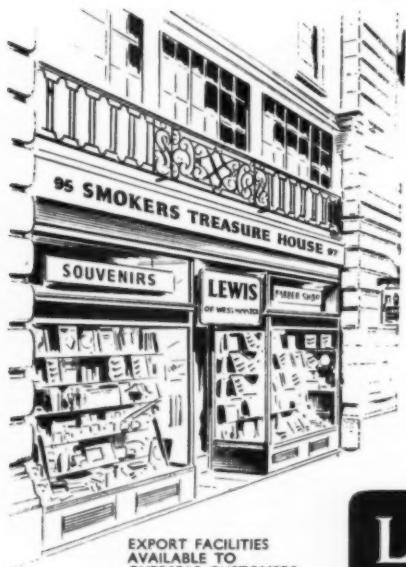
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Buddy Rich Quartet

"Buddy Rich In Miami"
Lover Come Back To Me: Topsy: Undecided
Broadway: Jumpin' At The Woodsides
 (Columbia 12 in. LP 23CX10138—30s. plus 9s. 9d. P.T.)

Recorded two years ago in a Miami hotel bar, this music is the exact antithesis of that which the Ahmad Jamal Trio produced under very similar circumstances. Buddy Rich and the tenor saxophonist, Flip Phillips, both stars of many "Jazz At The Philharmonic" tours, play here in their customary concert-platform styles. Although Phillips is a predictable soloist who operates within certain clearly defined limits, he shows up well, only occasionally succumbing to the "honk-and-stomp" temptation; when the tempo is not too fast and Rich is not forcing the pace, he plays very constructively, his tone reminiscent of Wardell Gray's.

Provided he takes no extended *bravura* solos, Buddy Rich is an excellent drummer, exerting complete mastery over his instrument and displaying an enviable alertness of mind and execution. Musically, however, the best moments come from the British pianist, Ronnie Ball, who plays with excellent taste and is able, when required, to trot out a very competent imitation of Count Basie. A second British emigrant, Peter Ind, is present on bass.

A.M.

Johnny Richard's Orchestra with the Dave Lambert Singers

"The Rites Of Diablo"
Omo Ado: Kele Kele: La Pecadora/Ochun: Oluo Anu: Ofo.
 (Esquire 12 in. LP 32-076—28s. 6d. plus 9s. 3½d. P.T.)

Quite what degree of scholarship lies behind the programme notes for this LP, or behind Johnny Richards' eclectic use of devices from Cuba and Equatorial Africa, I am not prepared to say. Certainly the references to Bantu rituals, with their purgation of evil through a species of black mass, read very fascinatingly and whet the imagination. Unfortunately the musical evocation turns out to be very tame indeed, scarcely more ambitious or exciting than one of Stan Kenton's brassier opuses. In the past Johnny Richards has written a few interesting scores, but here he has been content to employ only the most obvious and theatrical tricks. Most of the time the emphasis is upon percussion, Basie-like brass passages being thrown against fairly intricate rhythms. This kind of primitivism, however, still requires imaginative deployment to be really successful, and that is precisely what is lacking here. The orchestra is packed with brilliant sidemen, Seldon Powell turns in some agitated but inventive tenor solos, Annie Ross leads the Dave Lambert (augmented) Singers as firmly as Ernie Royal leads the trumpet section, and a covey of Cuban drummers thump and pound away in high glee. Yet despite all this technical bizarrie, nothing is sustained, nothing gets developed, nothing stays in the memory.

C.F.

Ronnie Ross Quintet

"Double Event"
Stompin': Lucky Bean: Blue Grass: Red Prune: Blues For Terrisita/Donation: Smoke Gets In Your Eyes: T's and A's: The Serpent: Slidin'.
 (Parlophone 12 in LP PMC1079—25s. 9d. plus 8s. 4½d. P.T.)

Some months ago Ronnie Ross told me that although he spent a lot of time practising on the alto saxophone he found that he was booked for most jobs as a baritone player. "And I hardly ever practise on baritone!" he said. Nevertheless, there are very, very few musicians in jazz today who play the baritone saxophone better than Ronnie. For this, his first LP, he has used the now-defunct Don Rendell Jazz Six, minus Don, and the result is an excellent programme of intelligent jazz, played with great taste and professionalism. Remembering the capabilities of the men involved, I know that the LP could have been even better, but the blame for this

lies with the recording balance on the second of the two sessions, a session which took place only a month or so before Ronnie travelled to America to play at last year's Newport Jazz Festival. Apart from Ronnie's full-toned baritone (which he played on every track except *T's And A's*, where he takes a fine alto solo) there is clear-cut trumpet work from Bert Courtney and a very efficient rhythm section, sometimes including the trombonist-pianist Eddie Harvey.

All the writing, except for Ralph Burns' *Blues For Terrisita* and Jerome Kern's *Smoke Gets In Your Eyes*, was done by British musicians, a further indication of this country's growing stature in the world of jazz. Eddie Harvey's *Stompin'* and Ross's *Blue Grass* suit the temperament of the quintet perfectly and all the solos on these tracks are first-rate. Three of the men to be heard here (Ross, Courtney and Harvey) also took part in the recent tour by an Anglo-American band under Woody Herman's direction; if, after hearing that band, anyone can still claim that British musicians are inferior to their American counterparts he is a blind and bigoted fool. Records such as this must surely lead to an increased appreciation of our home-bred talent.

A.M.

Pete Rugolo and his Orchestra

"Percussion At Work"
Chorale For Brass, Piano And Bongo: Fugue For Rhythm Section: Artistry In Percussion: One Plus Four: Interplay For Drums/Bongo Riff: Drummerama: Funky Drums: Percussion At Work.
 (Mercury 12 in. LP MMB12004—25s. 9d. plus 8s. 4½d. P.T.)

Four of these compositions—*Chorale For Brass, Fugue For Rhythm Section, Artistry In Percussion* and *Bongo Riff*—were first recorded by the Stan Kenton band when Rugolo was its chief arranger. With a battery of percussionists under his command (including Shelly Manne, Larry Bunker, Mel Lewis and Jack Costanzo), Rugolo has expanded the length of each work while retaining the characteristic Kenton sound. The drawback is that there is very little variety throughout the course of the record, and while I marvel at the tremendous dexterity of the drummers I should have preferred a greater contrast between the various tracks. There are other instrumental solos (by Don Fagerquist, Frank Rosolino and André Previn), but the dominant patterns are purely rhythmic. Taken in bulk, Rugolo's writing and scoring can become tedious, particularly when limited to drums.

I think, incidentally, that Leonard Feather's sleeve-note contains an error. It is quite apparent from listening to *Funky Drums* and *Percussion At Work* that these two tracks were recorded at the same session as *Drummerama* and *Fugue For Rhythm Section*, while the remaining five titles were made at a separate session.

A.M.

Jack Teagarden's Dixieland Band

Wolverine Blues: Weary River (V): Rippa-Tutti: Tishomingo Blues: Doctor Jazz/Dallas Blues: China Boy: Casanova's Lament (V): Wallerite: Mobile Blues: Someday You'll Be Sorry.
 (Capitol 12 in. LP T1095—24s. 3d. plus 7s. 11d. P.T.)

Apart from the great Jack Teagarden himself, only one other member of this six-piece band means anything to me, and that is Don Ewell, the pianist. But don't let that deter you from buying what is perhaps the most successful LP in "Dixieland" style since the Revival began. The music here is rich, mellow, relaxed and easy on the ear—all the things good jazz should be, in fact. In places it may get a little too polite, but the approach is so disarmingly simple that this scarcely bothered me at all. And it does no harm to pause for a moment and reflect that Jack Teagarden has been playing music like this for over thirty years, starting out long before anyone got any fancy ideas about the sociological or pathological implications of jazz.

He will, I hope, drift along for yet another thirty, assuring us with his trombone that jazz, after all, can be great fun.

O.K.

Stuff Smith

"It's Swingin' Stuff"
It's Wonderful: Indiana/Comin' Through The Ry: Ja Da.
 (Columbia Clef 7 in. EP SEB10118—8s. 6d. plus 2s. 9½d. P.T.)

I am not a lover of violins in jazz, but Stuff Smith plays the instrument in such a captivating manner that I can't fail to be impressed. Smith swings more than almost any other musicians I've ever heard, and with the help of two superb rhythm sections he creates bounding, joyful music on this gay little record. The late Carl Perkins plays piano throughout, and bassist Curtis Counce and drummer Frank Butler are present on three of the tracks. It says much for Smith's talents that he has overcome both the inadequacies of his instrument and my inherent distrust of jazz violinists.

A.M.

Art Tatum

"The Delicate Touch of Art Tatum"
Don't Worry 'Bout Me: Moonglow/Prisoner Of Love: I Won't Dance.
 (Columbia 7 in. EP SEB10116—8s. 6d. plus 2s. 9½d. P.T.)

Probably no jazz pianist has possessed a finer technique than Art Tatum, a fact that was evident in nearly everything he played. Sometimes this facility led him to decorate a theme a little too lavishly, to throw in too many intricate phrases. Here, however, in four solos he recorded in January, 1955, that baroque and resourceful style is firmly under control. Never for a single moment does this music stop swinging.

C.F.

Dicky Wells

"Bones For The King"
Bones For The King: Sweet Daddy Spo-De-O (V): You Took My Heart/Hello, Smack! Come And Get It: Stan's Dance.
 (Festled 12 in. LP FAJ7006—27s. plus 8s. 9½d. P.T.)

If someone walked up and asked me to name the two greatest jazz trombonists I'd plump straightaway for Jimmy Harrison and Dicky Wells. Both men share a partiality for the ambiguous phrase, both possess remarkable suppleness of technique. But Jimmy Harrison, alas, died when he was only 30. Wells reached the peak of his brilliance during the 1930s. (His best work is probably contained on two records made then—Decca LK4173 by Spike Hughes' Negro Orchestra, and H.M.V. CLP1054, a set of recordings made under his own name in Paris), continuing to play at that level until the mid-1940s. Since then, however, he has appeared very rarely on record sessions, and the little I've heard of him has proved disappointing. On this LP, though—yet another in the series supervised by Stanley Dance—he plays if not with quite all his old audacity and vigour then at least with enough to justify his status as a great jazz trombonist.

The best tracks are those on the first side, where Wells leads a four-piece trombone section consisting of himself, Vic Dickenson, Benny Morton and George Matthews, all stalwarts of the old Basie orchestra. *Bones For The King*, a sober blues performance, features all four men playing in concert as well as individually. As a section they get a lusty, roaring quality into their work, a sound very reminiscent of the old Basie days. The section is heard again in *You Took My Heart*, a track which is helped to swing by the nimble bass-playing of Major Holley and Jo Jones' excellent drumming. Benny Morton takes a good solo and Dicky Wells juggles with his mute to get that scorched tone he seems so fond of. *Sweet Daddy Spo-De-O* contains fine solos by Dickenson and Wells, but too much time is taken up with light-hearted vocal exchanges. Apart from this, however, the only other real drawback to these performances is that an organ

was used instead of a piano, the instrument being handled by Skip Hall.

For the remaining titles the band consisted of Wells, Buck Clayton, Rudy Rutherford (clarinet and baritone sax), Buddy Tate (tenor and baritone saxes), Skip Hall (on piano this time), Everett Barksdale, Major Holley and Jo Jones. Wells, Clayton and Tate all construct admirable solos, but Barksdale's guitar work is much too busy and Rutherford's clarinet-playing often lamentable. Even the rhythm section fades away during the bucolic *Stan's Dance*, undoubtedly the poorest of these tracks. Nevertheless this remains a most important record if only because of Dicky Wells' own playing.

C.F.

Clarence Williams' Washboard Band
Candy Lips (V): *Oh, Baby, What Makes Me Love You So?* (V) *I've Got What It Takes* (V): *Nobody But My Baby*.

(Parlophone 7 in. EP GEP8733—8s. plus 2s. 7½d. P.T.)

Although recorded as long ago as 1927 and 1929, the reproduction on these tracks is splendid, and the jazz equally good. Ed Allen, a great cornet-player who has been sadly overlooked, plays beautifully throughout and there is an air of high spirits—always unselfconscious and unassuming—about every track. Eva Taylor (Mrs. Clarence Williams) sings quite saucily and amusingly on *I've Got What It Takes*, while her husband sings on two other tracks—sounding gruff on one, plaintive on the other. This record also demonstrates how a washboard can be made to swing, an illustration that should prove salutary to certain of our recent skiffles. Two clarinettists (one doubling alto sax) are heard on the various tracks, the one with the fuller tone being Bennie Moten. Altogether this is a most valuable and interesting release.

O.K.

IN BRIEF

Louis Armstrong. "Louis Under The Stars". *Top Hat, White Tie And Tails: Have You Met Miss Jones? I Only Have Eyes For You; Stormy Weather/Homie: East Of The Sun; You're Blused; Body And Soul*. (H.M.V. 12 in. LP CLP1247—25s. 9d. plus 8s. 4½d. P.T.)

Pretty run-of-the-mill performances by Louis, who sings and plays trumpet within settings arranged by Russell Garcia. He is accompanied by a Hollywood studio orchestra with very lush string section. The trumpet-playing is rationed, as it usually seems to be these days, but there are excellent solos on *I Only Have Eyes For You, Body And Soul, Top Hat and Home*.

C.F.

Mr. Acker Bilk's Paramount Jazz Band. "Mr. Acker Bilk Sings". *Carry Me Back; Jump In The Line/Louisiana: Higher Ground*. (Nixa 7 in. EP NJE1007—9s. 3d. plus 3s. P.T.)

Not content with mouthing lyrics, almost unintelligibly in what seems to be an attempt to emulate Louis Armstrong but is more like the less attractive aspects of Nat Gonella's singing, Mr. Acker Bilk calmly alters the lyric of James A. Bland's *Carry Me Back To Old Virginny*, cuts off the last part of the title, and credits himself with the composition of what is left. The other tracks are inoffensive enough, played choppy and without much real enthusiasm.

O.K.

Chris Connor. "Lullabies of Birdland". *Lullaby of Birdland: What Is There To Say? Try A Little Tenderness: Spring Is Here: Why Shouldn't It? Ask Me: Blue Silhouette/Chiquitas From Chi-Wak-Wah: A Cottage For Sale: How Long Has This Been Going On?: Stelle By Starlight: Gone With The Wind: He's Coming Home: Goodbye*. (Parlophone 12 in. LP PRG1082—25s. 9d. plus 8s. 4½d. P.T.)

Chris Craft: *Moonlight In Vermont: Blow, Gabriel, Blow: Here Lies Love: Be A Clown: Good For Nothing: On The First Warm Day/Chinatown, My Chinatown: One Love Affair: The Night We Called It A Day: Johnny One Note: Lover Man: Be My All*. (London 12 in. LP LTZ-K15151—27s. plus 8s. 9½d. P.T.)

There is something dehydrated about Chris Connor's singing, a dryness of texture, a lack of emotion, that makes for rather monotonous listening. In her way she might be called the vocal counterpart to Chet Baker, equally cool and equally characterless. On both these LPs Miss Connor's work falls into a familiar pattern and there is little to choose between them. The Parlophone LP is drawn from the Bethlehem catalogue; quite a few of the tracks, in fact, have already appeared in this country on the London label. The best accompaniments come from the Ellis Larkins Trio, a very deft, musically group, although the backgrounds by Sy Oliver's orchestra and Vinnie Burke's Quartet are apt

enough. Percy Heath and Ed Shaughnessy supply excellent rhythmic support on the London issue and there are pleasant solos by Bobby Jaspar, Mundell Lowe and pianist Stan Free.

Bobby Hackett. "At The Embers". *Paradise: Spring, Beautiful Spring: C'est Magnifique: I'll See You In My Dreams: It's Been So Long: That Naughty Waltz/Check To Check: If I Had My Way: My Monday Date: If You Were There: All Of You: Rosalie*. (Capitol 12 in. LP TI077—24s. 3d. plus 7s. 11d. P.T.)

Twenty years ago Bobby Hackett was looked upon as almost a reincarnation of Bix Beiderbecke. Today, however, one can detect just as many traces of Louis Armstrong in his playing (*Spring, Beautiful Spring* and *I'll See You In My Dreams*, for instance) as there are phrases from Bix. Not long ago Hackett moved into The Embers, the fashionable club on the East Side of New York where Jonah Jones had specialized for so long in discreetly muted trumpet-playing. Hackett shows something of the same discretion, but, like Jonah's, his music is always elegant, tasteful and melodically interesting. He is accompanied by Peppi Moreale, a pianist who has obviously listened hard to Jess Stacy and Joe Bushkin, bassist John Giuffi and drummer Buzz Droootin.

C.F.

Helen Merrill. "The Nearness of You". *Bye, Bye Blackbird: When The Sun Comes Out: I Remember You: Softly As In A Morning Sunrise: Dearie Beloved: Summertime/All Of You: I See Your Face Before Me: Let Me Love You: The Nearness Of You: This Time The Dream's On Me: Just Imagine*. (Mercury 12in. LP MMB12000—25s. 9d. plus 8s. 4½d. P.T.)

Although she has a husky, piquant voice, Helen Merrill sings in a style as wan as it is sophisticated. Certainly this 29-year-old singer, once the wife of clarinettist Aaron Sachs, admires all the right musicians and professes very laudable musical ideals, but her phrasing sags too much and too often to delight me. The accompaniments are good, however, five of them by a really outstanding group—Bobby Jaspar (flute), Bill Evans (piano), George Russell (guitar), Oscar Pettiford (bass) and Jo Jones (drums).

C.F.

Sauter-Finegan Orchestra. "Memories of Goodman and Miller". *Little Brown Jug: Sunrise Serenade: Piano Concerto No. 1 (Tchaikovsky): Swing Low, Sweet Chariot: Moonlight Sonata: Song Of The Voice Boatmen/Benny Rides Again: Soft As Spring: Clarinet à la King: Ramona: Memories*. (R.C.A. 12 in. LP RD27093—27s. plus 8s. 9½d. P.T.) Also available on Stereo SF5029.

During the early 1940s Eddie Sauter and Ralph Finegan worked as arrangers for the Benny Goodman and Glenn Miller orchestras respectively, and this LP contains a selection of their scores for these two bands. Apart from some touching-up to fit the instrumentation of the Sauter-Finegan orchestra, these arrangements have not been altered at all and sound very much as they did back in the war-years. The Goodman set (on the second side) is the more interesting of the two, much more adventurously written and played with more jazz feeling, although none of the tracks captures the excitement and vitality of the original performances. Finegan's scores for Miller are mostly very commercial, especially the tiresome adaptations of the "popular classics".

C.F.

George Shearing. "Burnished Brass". *Memories Of You: LuLu's Back In Town: If You Were Mine: Burnished Brass: These Things You Left Me: Mine/Like A Motherless Child: Check To Check: Blame It On My Youth: Basic's Masmation*. (Capitol 12 in. LP TI038—24s. 3d. plus 7s. 11d. P.T.)

Since Shearing hit on his quintet idea ten years ago it seems that both he and the record companies have tried their best to vary the formula, yet without losing the piano-guitar-vibes-bass-drums trademark. This latest attempt adds a large, brassy band (led by Billy May) to the quintet. Sometimes the marriage comes off, at others it doesn't; occasionally the whole thing becomes too "arty" for comfort (*Blame It On My Youth*), and the best tracks are those devoted to lighthearted treatments of popular songs (*LuLu's Back In Town, Cuckoo In The Clock*). But artistically the whole thing adds up to very little; Shearing now needs a genuinely fresh approach if he is to avoid musical lassitude.

A.M.

Carl Stevens And His Orchestra. "Skin And Bones": *Walkin' Shoes: Soon: Winter Dreams: The Moon Was Yellow: Imagination: Had To Be You All Of You: How Long Has This Been Going On?: Love For Sale: Long Ago And Far Away: Fascinating Rhythm*. (Mercury 12 in. LP MMC14006—25s. 9d. plus 8s. 4½d. P.T.)

Trumpeter-bandleader-arranger Carl Stevens heads an orchestra with a somewhat unusual instrumentation. There are five trombones (including Tommy Shepherd and Cy Touff), three saxes, two pianos, harp, guitar, bass, accordion and four percussionists. These latter appear to play drums, chimes, marimbas, etc., and the skillful arrangements make full use of the unusual sounds. None of the music is jazz in the strictest sense, of course, but the scoring is tasteful and intriguing. In common with most Mercury records which I have received for review, the reproduction (monophonic) has a clarity rarely found elsewhere. Hi-fi addicts may care to note that the record is also available in stereo form on Mercury CMS18005.

A.M.

Pete Seeger's 5-String Banjo Tutor

(Topic 10 in. LP 10T23, 30s. 8d. including P.T. and booklet).

In the January issue of THE GRAMOPHONE I reviewed Pete Seeger's Guitar Tutor, so it was with especial interest that I approached his Tutor for 5-string Banjo, particularly as Seeger must be the finest banjo player in the United States today. The form of the guitar tutor—LP record with accompanying booklet—is repeated here, although this time the record is a ten-inch one and the booklet slightly smaller. Although a practising guitarist, I had never attempted to play a 5-string banjo before, so I started off right at the beginning. At first I worked from the booklet alone, with its advice on how to hold the banjo, its details of finger positions, and—up at the back—its extensive chord diagrams. The instructions seemed clear enough, and after reaching Lesson 5B I turned to the record to see how accurately I'd been following the printed words, with agreeable results.

The first side of the LP takes one painlessly and pleasantly through many important lessons, all explained in Seeger's friendly way. Side Two opens with a track entitled "A style of strumming when you're in a crowd and have to make a lot of noise", a method which is not half so cacophonous as its title suggests. The LP and booklet conclude with a series of "miscellaneous postscripts" on jazz, the blues, Spanish and South American music, the use of 3/4 and 6/8 time and, finally, "How to read music—slightly". A fair amount of practice is needed, of course, to take the fullest advantage of these lessons, but that is normal enough. I may have been helped, too, by already being able to pick a guitar, yet I am certain that the record and booklet give quite enough necessary information to enable anybody to learn to play the banjo. ALEXIS KORNER.

The New Yearbook of Jazz. Leonard Feather. (Arthur Barker Ltd., 35s.).

In the jazz world Leonard Feather's encyclopedia and subsequent yearbooks have begun acquiring the status enjoyed in other contexts by Wisden's Almanac, Crockford's Directory, Jane's Fighting Ships and the Almanac de Gotha. Maybe the new edition is a little less functional than last year's, but it has other compensations. As well as a survey of the American jazz scene there are short articles on jazz in Britain (excellently written by Benny Green), France, Sweden and Germany. Bill Russo contributes a formidable essay on Jazz and Classical Music, Martin Williams discourses on Jazz and the Other Arts (mostly poetry and ballet), and there is a listing of the results of jazz polls from all over the world. But perhaps the spiciest section is "The Jazzman As Critic", a series of extracts from the blindfold tests that Leonard Feather has been plaguing musicians with ever since 1951. The biographical listings (including a section for the International Band which played at Newport and another for Jazz Critics, mostly American ones) contains quite a few additions, but there are still plenty of gaps to be filled. All the same, where else could you expect to discover that Max Jones once blew a saxophone in the Campus Band or that Don Rendell's other name is Percy.

C.F.

"THE GRAMOPHONE"

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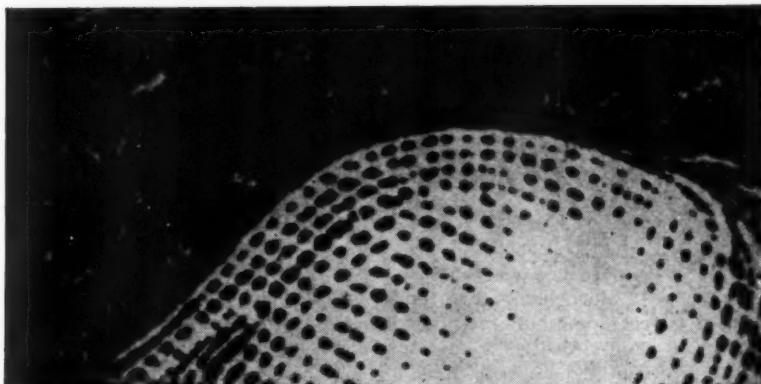
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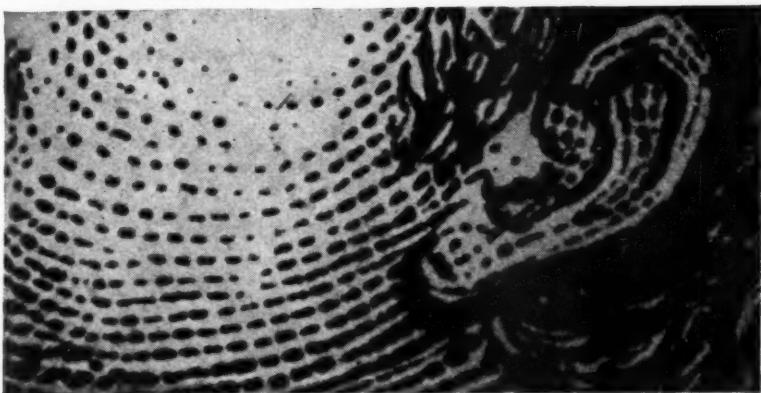
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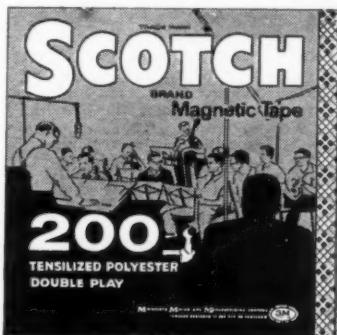
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PROFESSIONAL RECORDERS FOR HOME AND INDUSTRY

RELECTOGRAPH Model 500 Monophonic two track recorder and the Reflectograph Stereocorder Model 570 are both fitted with the exclusive Reflectograph variable speed deck, 8-3½ i.p.s., with neon-lit stroboscope showing precise speeds of 7½ and 3½ i.p.s.

Features include three Garrard motors, push button and lever controls including "pause" and "inching" facilities. Extra fast forward and rewind with sound if required. Provision for 8½" reels. Clock-type tape position indicator. Bib tape splicer.

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Model 500 incorporates 2 matched loudspeakers. The lid of Model 570

is divided into two sections each containing a Goodmans monitor loudspeaker.

The separate record and playback heads and their associated amplifiers with a Tape/Input switch provide instant comparison, whilst recording, between the input signal and the signal recorded on the tape. Thus Model 500 incorporates 2 amplifiers and Model 570 4 amplifiers. By connecting a gramophone pick-up they may be used for reproducing records either monophonic or stereo respectively. Overall response is strictly to C.C.I.R. specification.

Two input, two output sockets and a peak level record meter are incorporated in each channel. The separation of not less than 45 dB

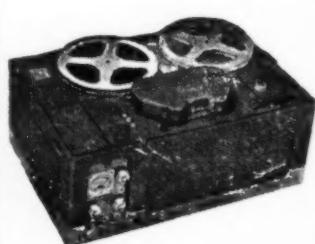
between tracks on the Model 570 enables interference-free reproduction of each track of a two-track tape. Monophonic and two-channel recording are possible with this recorder with superimposition on one track. Full width, switchable erase head is fitted.

Model 500 is complete with 7" reel of tape, spare reel and splicing tape. Model 570 is supplied with an E.M.I. stereosonic demonstration tape.

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MODEL 500 Dimensions : 21" long × 14½" wide × 10½" high;
Weight 50 lbs.

MODEL 570 Dimensions: 29" long × 14½" wide × 11½" high;
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BOTH MODELS: Frequency Response: ± 2 dB. 50-10,000 c/s; + 3 dB. 45-12,000 c/s. Overall Response: Strictly to C.C.I.R. recommended specifications. Signal to Noise Ratio: better than — 45 dB (unweighted, including hum). Output from Playback

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Conversion of Model 500 to a Model 570 can be undertaken by arrangement at Multimusic Works. Please write for details of this service and illustrated full information of both models.

MULTIMUSIC LTD., MAYLANDS AVENUE, HEMEL HEMPSTEAD, HERTS. TEL: BOXMOOR 3636

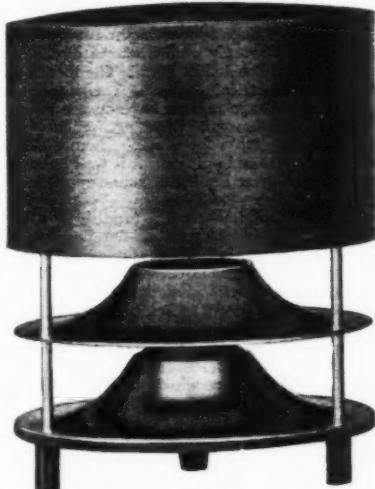
TECHNICAL REPORTS

The B.J. Treble Twin and Treble 20.
 Price: Treble Twin, £7 2s. 9d. plus £2 5s. 10d. P.T.; Treble 20, £5 5s. plus £1 13s. 9d. P.T. Burne-Jones & Co. Ltd., 18 Brunswick Road, Sutton, Surrey.

Makers' Specification.

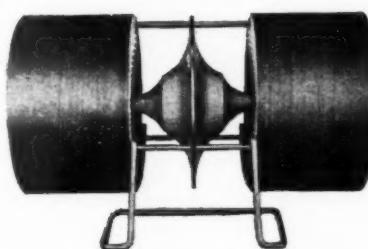
Frequency response: 900—18,000 c/s.
 Crossover Frequency: 900 c/s.
 Effective Acoustic spread: Axis 1, 360°. Axis 2, 40° at 4,000 c/s.
 Impedance: All impedances available.
 Finish: Polished walnut, sapele mahogany or oak veneers.
 Metal parts finished in brass.
 Height (Treble Twin, including stand): 6 in.
 Width: 5 in. Length of Treble Twin: 9 $\frac{1}{2}$ in.

As will be seen from the specification, there are two models available. The Treble 20 has a single moving coil unit and the diaphragm looks down into a conical metal horn above which rests another metal cone. The sound therefore has a radiation pattern of 360° in the horizontal plane whilst being confined to 40° or thereabouts in the vertical plane at 4,000 c/s.



The Treble Twin has two moving coil units facing each other connected in phase and separated by two metal horns, the outer flanges being joined together and forming the centre of the loudspeaker. When mounted vertically dispersion of sound is the same as the Treble 20, but a neatly designed stand allows the Treble Twin to be used horizontally, thus confining the sound spread in the horizontal direction.

The main advantages of using a separate loudspeaker system for the higher frequencies are improved directional characteristics since the diaphragm may be made much smaller, improved transient response as frequently the devices used to extend the frequency response of single units make the transient response worse, and reduced intermodulation at large amplitudes are confined to the loudspeaker reproducing the low frequencies. It is not possible to realise fully all these advantages by connecting a treble unit in parallel with the existing loudspeaker because the existing loudspeaker will still be reproducing frequencies to the limit of its range and to correct this a separate crossover would be required. However, the addition of a treble unit will always improve a loudspeaker system lacking in top if the reproducing equipment and the programme material is good. It will not cure troubles caused by a loudspeaker whose response falls off sharply in the high



frequency region, nor will it improve a system where amplifier overload may occur, as the resultant distortion will be more noticeable and more unpleasant as the frequency range is extended.

I have prefaced this review with some pros and cons because the quality of treble response is one of the most controversial subjects in modern sound reproduction and it follows that a treble unit should be chosen with great care.

Actual measurement of the performance of units such as these requires the use of a special room and an extremely good microphone. Even then the results obtained would mean very little, so the performance was judged by listening and inviting others to listen. The Treble 20 was placed on top of an inexpensive reflex cabinet housing an 8 in. loudspeaker of good quality. An improvement in speech quality was immediately apparent, while the general effect on orchestral music was a broadening of the sound source. I feel sure that the spread of the high frequencies contributes more to pleasing reproduction than does the increase in high frequency response itself and the makers have achieved this in an effective and ingenious manner. With poor programme material such as old records careful adjustment of the tone controls was necessary to avoid excessive surface noise, but even under these conditions it was always possible to achieve a more pleasing result with the Treble 20 in use.

The Treble Twin was tested in a stereo system using two 8 in. units in reflex cabinets and added to the left-hand channel. Used in the horizontal position it produced a marked improvement in the quality of the sound; in fact after listening for a while the stereo sounded lifeless without it. Good reproduction of the upper register is essential for good stereo and the Treble Twin makes up for any existing single loudspeaker deficiencies in a very efficient manner. I find myself in disagreement with some of the statements in the makers' leaflet, however. By standing or hanging the Treble Twin away from the main units, they say, the sound appears to be brought out of the cabinet into the room, a desirable psychological achievement in both monophonic and stereo reproduction. I am sorry Messrs. B.J. & Co. this desirable psychological achievement was to me an audible disadvantage. By far the best position was on top of the existing loudspeaker. In the last paragraph I read: "these (one or more Treble Twins) may be positioned between the main loudspeakers to strengthen the middle stereo..." How? You cannot turn two channels into four or more and to try is to destroy the work of the engineers who made the recording. I do agree, however, with the makers' claim that the unique design of these units results in considerable improvement of reproduced sound when added to a single loudspeaker. The standard of workmanship is excellent and the appearance of a pleasing contemporary style.

P.G.T.



The Microlift. Price 21s. plus 7s. 4d. P.T. Thermionic Products (Electronics) Ltd., Hythe, Southampton.

This is one of those useful little gadgets that completely fulfils its purpose. It can be fitted with almost any pickup arm (but not with some American arms which are as much as 1½ inches wide at the base, or with the E.M.I. Unipivot) so as to raise and lower the pickup on to the record at any position across the recorded surface. It is both positive and gentle in action and does not call for any special delicacy in operation. It is therefore particularly suitable for those ham-fisted people (my wife says I am one) who find difficulty in putting a modern lightweight cartridge on to a 45 r.p.m. disc or on to the middle grooves of even a 12-inch disc. It can be positioned so as not to interfere with record changing. P.W.

Chatsworth Loudspeaker. Price £49 15s. Tannoy Products Ltd., 348/352 Norwood Road, West Norwood, S.E.27.

Makers' Specification.

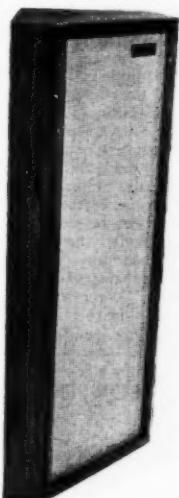
Drive Unit:
 12-in. "Monitor" Dual Concentric Moulded Fibre Cone.
 Plastic treated surround.
2-in. Voice Coils (LF and H.F.):
 Flux density: LF 11,500 gauss.
 HF 15,000 gauss.
Frequency range: 25-20,000 c/s.
Cross-over: 1,700 c/s.
Power handling: 30 watts.

Enclosure:
 Dimensions: 39 in. by 19 in. by 12 in.
 Type: Allright with internal absorption.

This loudspeaker was Tannoy's reply to the demand for a model which would occupy a minimum of floor space, could be used either in a corner or against a wall without appearing in the least unwieldy, and would function satisfactorily either for mono or stereo reproduction.

These qualities it undoubtedly possesses and yet there is no compromise between size and range of response. Although it only measures 12 in. from back to front its 3 ft. 3 in. of height gives it a reasonable cubic capacity and this, combined with the facts that there are no two sides parallel to each other and that heavy internal absorption is secured by means of generous damping arrangements, enables the response to be maintained well below 100 c/s.

There is in fact a gradual attenuation below that frequency, but a good response is still available (in a 2,000 cubic ft. room)



down at 60 c/s. What is more important is that this is secured without any sign either of frequency doubling or of intermodulation higher in the scale.

I must confess at once that I have always had a fondness for the Tannoy 12 in. dual concentric. I prefer it in fact to the 15 in. which has earned for itself throughout the world the reputation of being in the front rank of coaxial speaker units. Both have a long, smooth range without pronounced peaks and both have a large power-handling capacity so that they do not readily break up into distortion products. The new "Monitor" models with their cunning magnetic shunts to the H.F. gap so as to increase the flux in the L.F. gap seem to give an improved response in the lower middle register. I still prefer to lift the base a little in the control unit, but that procedure does not in this case have the ill-effects that accompany it with many units, since there is no trace at all of frequency doubling. By this treatment, I find, I can minimise the quality of "brassiness" which so often accompanies speaker cones which operate over so long a range as 20 to 2,000 c/s. (Yes, I mean 2,000 not 20,000!)

The use of a pair of Chatsworth's for stereo completes this softening effect and gives an over-all quality that is outstandingly good. I have in fact installed a pair in my lounge to be used as standards of reference whilst I ring the changes on other speakers with which I am experimenting in another room. They sound better, it is true, in the drawing room where the heavy, soft furnishings help a great deal. But for various reasons, technical and domestic, I prefer to have them operating just below their best in the lounge, where the furnishings are harder.

In the models I have the unit is mounted half way up the enclosure with absorptive elements above and below. That is, I understand, being modified in later models so that the units are placed rather higher and, asymmetrically, in the cabinet. I believe this will be better in most domestic conditions, particularly for stereo.

Whilst, then, I have formed a high opinion of these Chatsworths used singly for mono, I believe they are more than twice as good when used in pairs. They form, indeed, a first-class stereo combination.

P.W.

Klenzatape. Price 12s. 6d. Metro-Sound Mfg. Co. Ltd., 19a Buckingham Road, London, N.1.

This is one of those simple ideas that are so obvious when once one has come across it. Just a special kind of tape for cleaning the heads of a tape recorder from fluff and dust!

It is used like any standard tape from a spool on the left to a spool on the right. But the face of the tape, instead of being coated with a magnetic oxide, has a velvet surface which brushes across the heads. It is lightly moistened with a special cleaning liquid which removes any oxide deposits and attracts the dirt from the heads. This liquid is guaranteed not to harm plastic, metal or rubber parts.

I can say at once that it is completely effective provided the heads are demagnetised so as to loosen any magnetic dust. So with this Klenzatape and a head "degausser" such as the Ferrograph one has a ready means of keeping the tape heads in first-class order. To me this is a "must".

P.W.

**FOR TEMPORARY
OR PERMANENT
BINDING OF "THE GRAMOPHONE"**
SEE ADVERT PAGE 73

HI-FI: IS IT REALLY WORTH IT?

REPORT BY THE TECHNICAL EDITOR

This month I am due to give my promised report on the correspondence that has been appearing in our pages since Dr. Handfield-Jones posed his aggressive question last March.

We have only been able to find space for a fraction of the letters received, which is a pity, for many of them have been most interesting. I should like to have summarised many of the letters we have not been able to publish in full, extract from all the correspondence the salient points of criticism and the suggested explanations, analyse these, and then go on to show how many of the criticisms either cancel out, or return like boomerangs to the writers. However, for this month at least, there will not be sufficient space to accomplish this.

But even if all this had been done, there is still a substantial body of discontent left which should be examined with sympathy and insight. If I were asked to sum up the crucial factor in one word, I should choose the word BALANCE. But of that more anon.

Before I proceed to that analysis, to appear next month, I am persuaded that two more letters should be published in full. They come from people intimately concerned in the Recording Industry; and the fact that this controversy, together with the article from Mr. Reid A. Ralston (also in our March issue), has drawn some of the members of this other "Silent Service" from their normal state of "suffer and say nowt" is an achievement that should be heralded with gratitude.

The statement from the "Balance Engineers", in particular, will be welcomed by all who are interested in the art of sound recording—for it is still an art, even though it is rapidly taking on the colder qualities of science. Now if we could only persuade Mr. John Culshaw to add to the story by repeating in print what he told us at the Blackpool Conference about the recording of *Das Rheingold*, it would really round off this particular aspect and demonstrate to the plaintiffs that Cassius was right when he exclaimed: "*The fault, dear Brutus, lies not in our stars but in ourselves, that we are underlings*".

Perhaps, too, I may be pardoned when I come to my analysis if I quote passages from earlier issues of *THE GRAMOPHONE* in which critics made equally discontented, and even bitter, complaints about electrical recording and electrical reproduction.

Here, then, are the two letters:

From Mr. R. Mackenzie:

"Get the amateur talking or writing on a subject it takes the professional years to master, and some surprising ideas are sure to emerge! The promised Editorial comment on the opinions, questions and doubts aired in the recent correspondence under the above heading will no doubt correct some of the grosser misconceptions, but the customers in this case, if not always right, still have to be politely handled. Only another customer has the privilege of being really rude! This one, a professional of considerable experience in the sound-reproduction and record industries, feels an urge to say something factual both in defence and attack.

"The engineers and musicians (using the latter word in its widest sense—for what else can one call the Legges and Haddys of the Industry?) who today make our LPs are inheritors of a 50-year-long tradition that their job is to make ever-better records. Fundamental improvement has been spasmodic; for years the material for making the better records that they

knew they could put on wax did not exist. In spite of frustrations the technical half of the teams never let up on the task of making their grooves correspond ever more closely in usable content to the forms of the air-vibrations produced by the sound-source. Nor did the musical half, most of whom usually also played some part in the rest of the team, ever imagine that they had achieved a complete solution of their more subtle and difficult problem. This was, and is, to evolve studio and microphone techniques and to collaborate with and even teach their performers to the end that what was to be heard in domestic surroundings should sound natural and right and a fair interpretation of the composer's intentions. Those who know realise that, still lacking the ideal record-material, it is difficult at this stage to see possibilities of marked technical improvement. New master-recordings passed for issue are always good faithful copies of what went on in the studio, and any processing or pressing defects which may appear in the final product when sold are rarely such as to justify some of the criticisms levelled at them. The fact is that ever since electrical recording was introduced some 25 years ago records have on the average been better than the best equipment commercially available for playing them. This is not just a personal opinion; it is well known to everyone in what I call the 'sound-reproducing industries'.

"How then has 'hi-fi', repulsively-named late-born (not latest) duckling hatched by these industries, grown into what is for many people a hideous harsh-voiced bird? The Editor promises clear answers, but I should like to anticipate him, mainly in respect of one point which is to my mind the most important. Two out of the many examples I know come to mind as best illustrating it. These relate to two recording installations which in terms of components are rather alike, though with significant differences. One is six years old, unmodified; the other, three, with more recent changes of loudspeakers and pickup. Both use 3-unit Wharfedale loudspeakers, with sand-filled panel bass enclosures, one a corner unit, the other not. The upward-facing units are in the one case cloth-suspension 8 in. and 5 in., in the other foam-rubber suspension 8 in. and 3 in. ones. (The change to the latter was a worth while improvement.) The amplifiers, of different makes, have similar characteristics. Both are very good, though the newer one is usually considered to be slightly better; for me they are equal. The old set has a pickup head, in an autochanger, which was once thought to be the last word in 'hi-fi'. The moving coil pickup fitted a year ago to the transcription turntable of the other is definitely better. One is installed in a small-ish, bare-ish, square-ish (almost cubical) room, speakers in the middle of one wall. Turn up the volume of this one to 'demonstration' level, and its cacophony would quickly drive music-lovers out of the house. (The owner is discriminating as well as hospitable and does not do this.) All the horrors listed in all this correspondence seem to be there: harshness, shrillness, weak middle tones, screaming sopranos and strings, cutting-edge violins and piercing woodwinds. Toned down, the 'restful smoothness of music heard in the concert hall' is not there, and still less the 'mass effect, desired by another reader. In fact they cannot be achieved. Intelligent use of the controls can result in pleasing sound, which, however, only critical attention can recognise as superior to that of an ordinary radiogram.



— FOR PEOPLE WHO MUST HAVE THE BEST

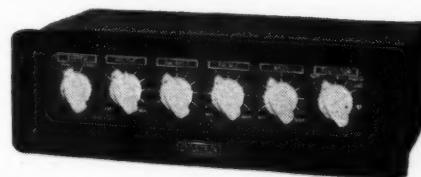
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Stentorian

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Not one-tenth of the available power is ever used. Yet Mr. Briggs with the same equipment—but that anticipates. The second installation, in a country villa, is in one of the most aesthetically-satisfying rooms I have ever seen; very large without being overpowering, beautifully proportioned, well furnished, and acoustically superb. Listening in it, two years ago, to a reasonably-well recorded concerto (H.M.V.) the conductor, there in person, said to me, 'This is the first time I've really heard what my conducting sounds like!'. A world-famous pianist in similar circumstances used words to the same effect. The installation—I've already given the show away—was the old and inferior one. Again listening critically, one could hear the expected defects, but with conscious effort; criticism was disarmed, and the music had its way.

"Some conclusions from the foregoing are inescapable. (1) The most and the worst of the defects complained of are not in the records but in the playing of them. (2) Even perfect playing-equipment, if it existed, would have to be used with discrimination and understanding of the limiting conditions, and in an acoustically-bad room it could not be made to sound other than uninspiring. (3) Equipment is still (and always will be) imperfect, and to achieve satisfaction the more intimate the conditions the better it must be; closeness magnifies defects. Taken in conjunction with the previous correspondence some further conclusions seem justifiable. (1) The 'fi' of some components is not as 'hi' as is claimed—or implied. (2) Not all the sounds produced by all musical instruments are sweet and melodious—there may even be some seventh harmonics! (See previous correspondence.) Blameless playing equipment is sometimes so used and placed as to give undue emphasis to these harsher tones. (3) Sound-reproduction in the home has taken a short-cut, via hi-fi. Had the duckling never been hatched the growth of good reproduction would have been slower, but it would have been attended with fewer heart-burnings. And finally (4) no records are perfect; some are less perfect than others!"

From "Some Balance Engineers":

"We were a little dismayed to read Mr. Reid A. Railton's article in the March issue (p. 491), for it shows clearly how little he knows about the recording of classical music. We should like to take this opportunity so kindly afforded by the Editor to break the traditionally-expected silence and anonymity of the Balance and Control Engineer in this country.

"To claim, as Mr. Railton did, that there are only 100 superb recordings among 20,000 in the catalogue, and that these are heaven-sent flukes and miracles and that such things cannot be produced at will, thus implying a total inadequacy among Engineers—remarks like this cannot go unqualified.

"What is not clearly understood, perhaps, is that the Balance Engineers (and even less the Electrical Engineers) are not solely or finally responsible for the recorded sound. Apart from the subsequent sewing together of hundreds of bits and from all the changes that can occur when the initial disc is produced, there are a number of conflicting elements at the time of recording on tape.

"The studio arrangement is prepared by the Senior Balance Engineer in consultation with the Artists and Repertoire representative. This latter has all-embracing power, for after all he has to foot the bill. In addition there are often other musical men brought along in a consultative capacity, and, of course, the conductor, leader and soloists, if any—together with various relatives and members of the family. Each of these has his own view as to what the sound should be. The position is further confused by

the fact that recorded sound is still miles away from the original, and what constitutes an acceptable noise from a loudspeaker is largely a matter of personal choice.

"Two great differences between the original and the record are, firstly, that it is quite impossible to capture the entire dynamic range of a full orchestra and, secondly, that what range is possible still has to be scaled down for home listening. Both these things alter the relative balance of the various components and consequently adjustments have to be made. Even in the wonder of stereo the effect is purposely exaggerated—in a concert hall the actual amount of 'leftness' and 'rightness', except perhaps in the front row or two, is far less than in a modern stereo recording.

"Thus it is that continual compromises have to be made and everyone's personal whims have to be satisfied. Time and time again musicians have forced us to produce an incorrect balance—but invariably it is the interfering technician who receives the blame. There is the pianist who has no desire to hear the orchestra in his concerto, the singer in a quartet who throws a tantrum if the other three are more than faintly audible, the violinist in baroque music who forces us to eliminate the sound of the harpsichord, the conductor who only wants the 'tune on the fiddles'. Fortunately co-operative musical musicians do exist—great men who are prepared to help so that the final result as captured by the microphones is perfect.

"Much yet has to be studied in recording technique—the curious fluttering sound produced by 'choir effect', the harshness of strings where tuning and bowing are poor, the coloration by the inherent properties of the studio, the amount and direction of reflection from the walls, the temperature and humidity, 'live' and 'dead' spots, interference between

microphones, the fact that microphones and ears just do not work the same way, and so on—of these subjects most musicians are quite ignorant.

"To top all this there is the attitude and physical condition of the musicians involved. The extraordinary effect of this can be startlingly demonstrated. It is quite common to do four or five days continuous recording totalling six or seven hours a day. The settings and position of the microphones and all the ancillary equipment remain unaltered; the air-conditioning in the hall keeps things nice and steady there. Assume that the music ranges from Holst to Gabrieli. Perhaps some of the works find the orchestra and conductor on unfamiliar ground or in a period with which they are out of sympathy, and as the days draw on enthusiasm flags and attention wanders; through the observation window we watch the glazed eyes and drooping heads increase in number. Standards of interpretation collapse and a less than perfect record results.

"But who is blamed? The poor old engineers.

"Few seem to realise that most records nowadays are simply not performances at all, but very intricate mosaics—there was the occasion when an accompanist had to get someone else to play the left hand part, the singer who could not reach the note and another had to supply it . . . which raise interesting ethical and moral problems outside the scope of these remarks.

"Having made records for a total of nearly 40 years, we would not be prepared to claim that perfection, even purely from a technical aspect, is easy to obtain; but given reasonable opportunities for sound tests, given a studio that helps and does not hinder, given a perfect performance—then another superb recording will result every time".

TECHNICAL TALK

Hi-Fi Wives

The most important piece of apparatus in a stereo system is that which ensures the co-operation of the lady of the house.

During my 'Odyssey' of the past 40 years I have imposed quite a number of outrageous things upon her, including an 8-ft. exponential horn suspended on pulleys in the hall so that it could be let down to register with the doorway of the drawing room (this meant that when she served coffee to my guests she had to crawl underneath); a heavy moving coil loudspeaker mounted in the panel of the door itself so as to secure an infinite baffle (my sister-in-law bumped against it one day and nearly put her eye out, so that the unit had to be moved to an aperture in the wall above the door); loudspeakers in the walls between rooms (my latest technique for this purpose is to have the aperture in the form of a serving hatch into which I can slide the appropriate baffle-box when required); loudspeakers cunningly, or not so cunningly, hidden in various places in the various rooms (there are at present six in the drawing room and five in the lounge—not all to be used at once of course!); and amplifiers and tape recorders stowed all over the place either waiting to be tested or waiting to go back.

To endure all these burdens, a hi-fi wife is needed and the question of training becomes a matter of some importance. The best solution is to encourage her to become a hi-fi expert herself, to be consulted and deferred to on all possible occasions. Pending that consummation devoutly to be wished, a somewhat different technique is advisable. That is to do all things to make her realise that she really is the important member of the household. As an aid

to this, I came across a most admirable piece of apparatus whilst I was in America. It was a framed motto in the home of one of my American friends and I persuaded him to make a present of it to my wife. Now it has been given a proud place of prominence in our hall so that every visitor is made aware of the true position as soon as he, and more particularly she, enters the house; and so that when she is feeling depressed or annoyed with my antics, my wife can quickly restore her confidence by a visit to the hall.

The motto is printed in "church" type and reads: "The opinions expressed by the husband in this house are not necessarily those of the Management."

Verb. Sap.

Kits

In pursuance of the policy suggested in the preceding paragraph, I conceived the idea a little while ago that the management should be given a little practical initiation into wires and things. So I have arranged for a kit of parts to be sent along to her so that she can put together her own transistorised radio set. As she already has an American Heathkit, it seemed a good thing to let her try her skill with the British version and then compare the two. So a Heathkit UXR-1 it will be.

I also procured for her a reel of Multicore Savbit Solder and a lovely new soldering iron called the Antex "Precision", which is only 6½ inches long and weighs less than 1 ounce. I am delighted with this iron, by the way. It is of mains voltage (though low voltage models are also available) and only consumes 15 watts, yet it heats up to a consistent temperature within a minute or two. There are interchangeable bits, suitable to different kinds of work.

So, with the detailed manual of instructions provided with the kit, she should be well away by the time this confession is in print. With any luck, therefore, she should be able to tell us all about it next month.

American Cartridges

Next month, too, I hope to be able to present a detailed and quantitative report on four American stereo pickups: two, the Fairchild and the Grado (both moving-coil types), I brought back with me last December; two others, the Weathers (Ceramic) and the Shure (Dynetic—moving magnet) have been sent to me since.

Then I hope to follow up with test reports on the German Elac (moving magnet) and the Tannoy Varitwin (new model) and Goldring 700 (both of which are variable reluctance types).

Precision Arms

All these will be mounted in optimum tracking conditions in a prototype of the new arm which is being produced by the Scale Model Equipment Company, of Steyning, Sussex. This gives a static side pressure of less than 1 grm., according to my measurement, and this is easily cancelled out in actual playing conditions for any pickup cartridge, by simply lifting the left side of the motor board by about $\frac{1}{4}$ in. from the static level. In these circumstances, I can

play a 30-cycle note with an Ortofon C mono cartridge at a playing weight of 1 grm. without any distortion of waveform as shown on an oscilloscope. So I reckon that with the larger vertical compliances of the best stereo cartridges, the playing conditions will be perfect for the tests.

This new arm, by the way, will be on sale early in September, and a test report on the production model will be published at that time. The prototype is one of the finest examples of British precision design and craftsmanship that I have seen.

Another British Tape Deck

There have been rumours for over 12 months that Garrard were about to market an advanced type of tape deck. These rumours have been humorously (but rather half-heartedly, I thought) brushed aside at Audio Fairs and Radio shows. But at long last have now assumed a quality of truth.

For it has just been announced that the Garrard Tape Deck is now being toolled and will be exhibited at the Radio Show at Earls Court in August.

It is also announced that Mr. G. E. Spark (late Sales Manager of the M.S.S. Recording Co. Ltd.) will be joining the Garrard Company, as Sales Manager of the Tape Division, on June 1st.

I WAS THERE-No. 5

By W. S. BARRELL

A Special Task

Although every recording session is a special case and calls for some particular treatment, much of a recording engineer's work is soon forgotten, and it is only the special occasions and circumstances which remain fixed in the memory.

One interesting situation arose shortly after the introduction of the talking picture. In those days the sound, instead of being recorded on the edge of the film as now, was on 16-inch records which were played on a separate reproducer running in synchronism with the picture film. The records ran at 33½ r.p.m. and had a playing time of about ten minutes, being equal to the running time of a 1,000 ft. picture reel. The films and discs were of American origin and in some cases there were words or phrases which the British Board of Censors would not allow. The film company concerned approached us with the problem of deleting the offending words and at the same time maintaining strict synchronisation with the film.

In common with all Gramophone Companies, we were not equipped with the elaborate synchronising equipment of the film companies, nor did the probable amount of work warrant the heavy cost of buying it. Some other solution therefore had to be found. In the end the problem was solved in a very simple way following a suggestion from I. R. Holmes which was afterwards known throughout the department as "the Wedding Cake". This was to put the 16-inch wax, which weighed several pounds, on to the recording machine in the normal way, and then to build up from the centre a second and lighter turntable which would carry the record containing the offending words. A pickup was lowered on to the record opposite the "start" mark and the signal was fed into a recording cutter which was then lowered on to the wax and the machine started up. As the

two turntables were locked together, synchronism was assured, irrespective of any speed fluctuations. To delete a word, it was necessary only to open the circuit to the cutter at the appropriate moment and hold it for the required time, which was very easy to do because monitoring was done from the disc. Our first job was to delete the word since made famous in *Pygmalion*, so naturally the push-button switch was for ever after known as the "B" switch. As the picture film was not cut, the effect in the theatre was a silent spot where the offending word should have been, and which I have no doubt a good lip reader could have inserted. However, officialdom had been satisfied and—more important—Charlie Gregory and I had a free show at the film company's private theatre when the new recording was being checked.

The Scala Theatre

We had not been using the electrical recording system for very long before we found that even our largest studio at Petty France was too small for orchestral recording; so we started to look around for a more suitable hall. Our first choice was the Scala Theatre. Acoustically this would be considered too short and rather dry today but it was a considerable improvement on what we already had, giving good definition and clarity, and much use was made of it over a long period. At first, recordings were made over Post Office lines to our studios but eventually a complete set of equipment was installed in one of the dressing rooms. As an example of records made at the Scala Theatre, I would quote the *Pagliacci* Album (B4347-4358), with Miriam Licette, Frank Mullings, Harold Williams, Heddle Nash and Dennis Noble as artists. This particular recording was the first of its type for which, as far as we were concerned, two microphones were used, one for the orchestra and the other for the singers.

I wonder how many of these Albums are still in existence? It is an interesting experience to play some of these old recordings on modern reproducers and to realise how far the recording art was ahead of reproduction equipment in those days—and most probably still is; only time will tell.

More of Bayreuth

Several readers have written to me asking for more information about Bayreuth. All the records were made under the same general conditions, that is on the stage with the semi-circular backcloth in position. The only significant change was the slight alteration in the placing of the artists in respect of the microphone.

One or two experiments were made at the beginning to try and record a performance, but with the limited equipment at our disposal this had to be abandoned: a pity, because at times we got a most beautiful sound. Much helpful advice was given by Siegfried Wagner, who attended most of the recording sessions.

A Best Seller

One of Columbia's best known records was made in 1927 and remained on the catalogue until a few years ago. It was L1986, a double-sided 12-inch disc recorded in the Free Trade Hall, Manchester, with Sir Hamilton Harty and the Hallé Orchestra. On one side was the *Solemn Melody* and on the other the *Trumpet Voluntary*. There is an interesting story concerning the recording of *Solemn Melody*, for we were still in the one microphone era and Gregory was in difficulty with the 'cello solos in that they were not sufficiently prominent against the orchestra. I suggested that we might see what happened if, for the solos, I held the microphone low down and close to the 'cello. Without much hope and rather in desperation he agreed. Luck was with us and we got what proved to be a best seller.

Beethoven String Quartets

To mark the centenary of the death of Beethoven, the Columbia Company, in 1927, embarked on the ambitious programme of recording all of his String Quartets. These recordings were made in the Wigmore Hall, London, with the Lener String Quartet (Lener, 1st violin; Smilovits, 2nd violin; Roth, viola; Hartman, 'cello), and occupied many weeks of concentrated work. It was work which I thoroughly enjoyed, for it would have been impossible to have found better or more co-operative artists. I remember, too, that we used a new type of microphone which, by allowing us to work at a greater distance, proved most successful for this class of recording. Lener and I became great friends, and it was through him that I first became acquainted with the Hungarian Restaurant, and the famous restaurateur, Joseph Vecchi, whose fascinating autobiography, "The Tavern is my Drum", I have been reading recently.

Studio Managers

It was around 1928 that the Columbia Company introduced Studio Managers with the rather hazy assignment of "looking after the musical side of the recording" and, strange though it may seem, their exact position and responsibility has never, even to this day, been defined. As technicians, we welcomed their arrival, because they relieved us of one responsibility and allowed us to concentrate on our job of recording. When masters were cut directly on to wax, with no possibility of a playback, it was a great relief for us to have someone closely following the score. Thus, the recording team consisted of three—the Electrical Engineer and the Recording Engineer to look after the technical side, and the Studio Manager

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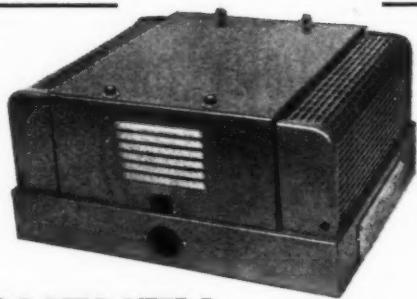
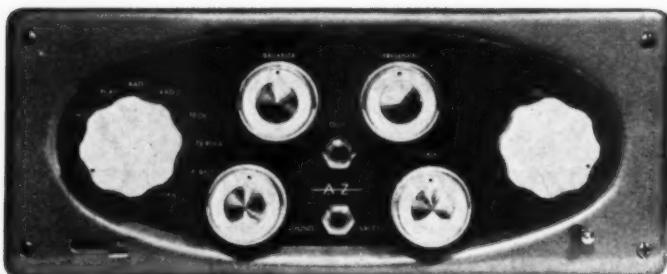
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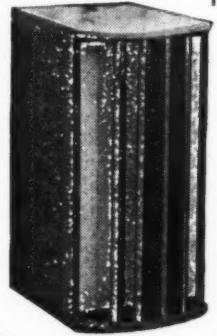
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to attend to the musical side of the recording. This arrangement has, over the years, worked very well and will, I am confident, continue to do so, but only as long as the team spirit remains. Each member is equally important, and has his own particular part to play. A realisation of this fact promotes mutual confidence, to the certain improvement of the final record.

A Royal Record

In normal recording work it is possible to repeat an item if for any reason a retake is thought necessary. One of the most important recordings I ever undertook was the exception, being the rare occasion when a retake was impossible. In 1928 King George V opened the new Tyne Bridge, and we were asked to record his speech as well as the Address of Welcome by the Town Clerk. The ceremony was actually performed in a room in the Town Hall, and after discussing procedure with the local officials, the microphone position was decided upon and a small room allotted for the recording equipment. As a tryout we successfully recorded the Town Clerk's speech the night before and went to bed fairly happy about the big day to follow. But—no! Early the next morning an equerry rushed into the recording room and demanded that the microphone be moved to some position where it could not be seen. This was a severe blow, but argument was useless, and the only thing was to put it among the flowers and other decorations at the front of the platform. Having made a quick test for sound level, we could only wait and hope for the best. A further problem was to get a good start, that is to say, to avoid having a long period of plain track before the voice started: so, from the moment we expected the speech to begin, one engineer changed waxes every fifteen seconds, while the other had his hand on the volume control to adjust for level, if necessary. Luck was with us, and we got away to a good start with very little alteration of the controls, but two very tired men were glad to relax when it was all over.

"Revitalised" Records

I have been asked to give the story of the Caruso "revitalised" records, which were issued in the early thirties. So far as I was concerned, it began when Fred Gaisberg came into my office and played a record of "Vesti la giubba", which was an original Caruso disc, to which the Americans had added a modern orchestral accompaniment. Compared with the original, the new record was, of course, shattering. The voice, quite unimpaired, was now accompanied by a real orchestral sound instead of the thin tinny sound of the old recording process. (It is of interest to recall how well the old process could, and did, record the voice.)

The result of listening to this new record was, of course, obvious—what could we do, and equally important, how quickly. I asked to be supplied with pressings of suitable titles. Our first problem was to correct for the horn resonances of the original recording but, unfortunately, we had no exact knowledge of what they were. We guessed that the main resonance would most probably be around 2,000 c/s, and by a process of cut and try, finally produced a satisfactory equaliser. Contrary to popular belief at the time, the original accompaniment was not erased and a new one substituted; what really happened, of course, was that the new one covered and obscured the original. To do this successfully was no mean musical achievement, and the success of our work, and I say it with deep gratitude, was entirely due to the skill and inexhaustible patience of Lawrence Collingwood, who conducted the orchestra. The procedure was to play the original record through the loudspeakers several times, so that the orchestra could get the "feel" of the per-

formance. For the actual recording the loudspeakers were disconnected, and the conductor heard the original through earphones. Once the correcting circuits had been designed, and this was always done before the recording session, the job from a technical point of view was fairly simple; all we had to do was to mix the original recording and the live orchestra, the overall success depending on the conductor. I have made it all sound very simple, but of course it was not quite as easy as all that—there were snags from time to time!

Altogether, we successfully made twelve double-sided records, and in my own opinion

the outstanding ones were: H.M.V. DB2644, "Recondita armonia", and H.M.V. DB3903, "Una furtiva lagrima", with H.M.V. DA1367, "Vaghissima sembianza", a close runner-up.

One revitalised Tetrazzini record was also issued. This was DB1979, "Una voce poco fa" and "Caro nome". An interesting point in the "Caro nome" recording comes to mind. Due, most probably, to machine fluctuation at the time of the original recording, the final note was very slightly flat. This was corrected in the re-recording by increasing the disc turntable speed by a small amount at the appropriate time. Simple but effective.

MORE DELETIONS

COMPILED BY F. F. CLOUGH & G. J. CUMING

PHILIPS

Hard on the heels of the previous list (but not soon enough for us to give advance notice for readers' convenience) comes a new list of deletions from the Philips catalogue, which took effect on April 30th, 1959. This new list is to a certain extent a pruning of old wood, but, as before, there are certain unique and "documentary" items which are worth consideration for preservation if interested collectors can locate copies.

The main items, again following precedent, are two further discs of Stravinsky conducting his own works—ABL3175, *Baiser de la fée*; and ABL3091, *Pulcinella*, which gives a much better insight into the work than the current orchestral suites; the former has, some strong competition. The other Stravinsky disc, SBR6222, *Firebird* and *Chant du Rossignol* under van Beinum, though a useful cheap coupling, leaves the Ansermet versions still available on Decca, and so may not be missed. It is, however, interesting to see that the "cheap editions" are just as liable to deletion, presumably on grounds of insufficient sales, as the dearer discs. Other recordings of a "documentary" character are ABL3113, one of the 1954 Prades Festival recordings containing Hess, Stern and Casals in the Brahms Piano Trio, Op. 8; the only recording of the violinist Berl Senofsky, who plays Brahms' Violin Concerto with the Vienna Symphony under Moralt on SBL5222; and perhaps the 45 r.p.m. disc of the young pianist Daniel Barenboim (NBE11013) which includes the only current recording of the Mendelssohn Capriccio, Op. 5.

There is no other version in sight of the Fourth Symphony of Franz Schmidt (ABL3146)—not surprising, perhaps, in view of English taste—or of the items from the Scandinavian fringe repertoire on SBR6231 (Gade's *Ossian Overture* and J. P. E. Hartmann's *Hakon Jarl*) and SBR6239 (Kuhla's *Elverhøj Overture* and *Ballet Music*), both discs to interest the not necessarily intrepid explorer of by-ways. Goldmark's so-called *Rustic Wedding Symphony* may perhaps have a happier fate than these; NBL5041 (by the R.P.O. under Sir Thomas Beecham) is already a reincarnation of a recording which has seen several reissues, and a new recording of this outsize "Lollipop" seems a reasonable possibility. Other Beecham deletions are mainly 45-r.p.m. versions of recordings which stay available in their original LP form, and so need not detain us.

Arthur Grumiaux gets singularly short shrift in the present list, as both of his remaining Mozart Violin Concerto discs are listed (Nos. 3 and 4, under Moralt, on ABL3040, and No. 5, coupled with the only extant version of No. 2, on ABL3099 under Paumgartner) and also his Schubert recital on SBR6230. The only full

vocal version of the *Fête polonoise* from *Le Roi malgré lui* (Chabrier) is being lost with the departure of SBR6234, but otherwise this disc (apart from the Satie *Gymnopedies*, Nos. 1 and 3) contains music which continues to be available in other versions. The complete *Prometheus* Ballet (Beethoven) now departs after a very short run (ABL3183), as it was only issued in January 1958, when T.H. gave it a very lukewarm review in these columns, so that perhaps we can usefully repeat his advice to stick to the less complete but more satisfactory Decca recording. Another unique item being withdrawn is the *Frei aber einsam* Sonata (by Brahms, Schumann and Dietrich) recorded by Isaac Stern and A. Zakin on ABL3068, coupled with Brahms' Violin Sonata No. 2 of which there are, of course, several other versions.

It seems strange that, with the withdrawal of NBE11034, there will be no authentic version of well-known *Kusswalzer* of Johann Strauss in the English commercial catalogues, but it will probably reappear; a less likely item is the *Gavotte der Königin* included in the "Vienna Promenade Concerto No. 1" on SBR6228, unless it is transferred to 45 r.p.m. Bruno Walter's 10-inch Mozart disc (ABR4060) coupling Symphonies 25 and 28 looks a likely candidate for reissue in the cheaper GBR series, too, and in any case No. 25 is already available on a 45 (ABE10045); otherwise this seems a useful 10-inch coupling. A few Ormandy recordings are going, including SBL5207 (Orchestral transcriptions of Bach), SBL5216 (*New World Symphony*) and ABR4034 (Prokofiev Seventh); instrumental "recital" discs include SBR6209 (Bach by I. Ahlgren, harpsichord), ABR4023 (Debussy by Henkemans) and NBE11016 (modern piano music by Cor de Groot). None of these are unique items but may possibly appeal if they happen to contain wanted items.

There is little to concern the keen opera collector this time; admirers of Gré Brouwenstijn might wish to look out for her *Ballo in Maschera* and *Otello* records (NBR6023, NBE11077) and of Kirsten and Tucker their duet records of *Manon Lescaut* and *Manon* (NBE11051/2), and there are also Alarie in *Carmen* and *Pearl Fishers* (NBE11024) and George London as Sachs (ABE10044). The *Bartered Bride* excerpts (in German) on NBE11042 come from the abridged recording which remains available, and similarly the *Don Pasquale* excerpts on SBR6240 continue in the lists in their original form. There are quite a number of other items in like case, for example, ABR4013 (*Dorati's Pictures at an Exhibition*) which has been reissued in cheaper form on GBR6521; this is a process which may be expected to continue on a fairly selective basis. All things considered, therefore, this is hardly

a calamitous list from any angle, though as usual there are just a few items which will cause new and regrettable gaps in the recorded repertory.

DECCA GROUP

The Decca Group has announced a list of records **already deleted** from their catalogue, mitigating this *faill accoupli* by the proviso that copies may still be available from stocks held by wholesalers, though no more will be pressed.

The longest list of classical deletions (there are also long lists of "pops") is from the Telefunken catalogue, where the bulk of the older end has been deleted; much of this had served its purpose, and there are some fairly well-chosen exceptions to this wholesale cut (for example, the excellent Mozart Serenade K.361 on LGX66006, Kulenkampff's famous Beethoven Violin Concerto on LGX66017, and a handful more of accepted successes and a few obvious warhorses).

Among the deletions is much that will hardly be missed, e.g., the standard orchestral repertory items, many by the Belgian Radio Orchestra under Franz André, who do however have an odd "unique" item which might interest. For example, there is no other recorded version of the *Allegro symphonique* of Poot (LGM65002), of De Greef's Flemish Folksong on LGX66024, or TM68014 which couples Meyerbeer's *Fackeltanz* No. 1 with the Glazounov *Valse de concert*, which also appears on LGX66069, which remains available. The only major work by this orchestra is the Fourth Symphony of Karl Hartmann (LGM65001), which will appeal to those interested in contemporary German music. The Rameau *Plateau* Suite on LGM65002 and the Grétry *Céphale et Procris* on LGM65004 have no immediate competitors, but will hardly appeal to the purist; nor, we think, will the orchestral version of Bach's *Italian Concerto* on LGM65016.

Some "composer's" records disappear, and will have some "documentary" interest. Françaix plays his *Concertino* for piano and orchestra on LGM65021, coupled with the Serenade for twelve instruments conducted by Schmidt-Isserstedt—the latter being the only recording, though later versions of the former (by other artists) exist. Hindemith conducts the Berlin Philharmonic in his *Mathis der Maler* Symphony on LGM65018 (a much earlier recording than the Deutsche Grammophon version) and the Vienna Singakademie and the Vienna Symphony in his cantata *Apparuit repentina dies* (LGM65027), of which there is no other version. All the recordings by the Berlin Chamber Orchestra under Hans von Benda have gone; his Mozart and Handel were highly regarded in their day, and on LGM65022 is the only version of the Handel Concerto for double orchestra in F, which is certainly worth preserving if found. The Vienna Phil. Quartet play Haydn's String Quartet, Op. 20, No. 5, on LGX66034, again without competition, although the Amadeus have done the Schubert coupling (E flat, D87) and also the *Death and the Maiden* Quartet, of which there are also other versions, so that the Vienna recording on LGX66016 will hardly be missed. There is some rather pleasing string recording by the Hamburg Chamber Orchestra under di Bella, in Rossini, Corelli, etc., on LGX66047 (the 10-inch versions on TM68049 and LGM65031 are also deleted), though again purists will frown and there are later and perhaps better versions, though not as conveniently coupled. There is no other version of the little-played Mozart Symphony No. 30 of which both Keilberth discs have gone (LGX66025 or TM68007).

A curious border-line work now deleted is Künnike's *Tänzerische Suite* on LGX66013, which will hardly be fashionable enough again

to see a new recording. Among instrumental discs, all Geza Anda's Telefunken recordings have gone, including the only version of Haydn's Sonata No. 23 on TM68023; as he is now recording for another label, however, replacement is always possible. An interesting pair of organ discs, adequately recorded, is Heitmann's *Organ Music from Sweelinck to Hindemith* (LGX66037/8), agreeable listening and most useful as examples of modern organ music, very lacking on disc. His Bach discs too are worth trial (LGM65008/9). Wallenborn's piano record, coupling Ravel's *Tombau de Couperin* with some Couperin harpsichord pieces (LGX66041) is an interesting idea, reasonably well carried out if one can accept piano in the Couperin pieces; most of these are now not otherwise available.

The vocal section of this catalogue has always been of minor importance, and there is very little to regret. Admirers of Martha Mödl may wish to consider her LGX66036 and TM68003 and 68009, the latter including some Verdi in German, which also figures on Traute Richter's TM68006; this artist is also on TM68017 in *Freischütz* excerpts and TM68028 in *Martha* and *Freischütz*; and more unusually for the *curiosa* section, in Dostal's operetta *Ungarische Hochzeit* on TM68021. A pleasing disc is Margot Guilleaume's recital on TM68025 (Mozart, Thomas and Flotow), but fortunately other recordings of this versatile artist remain available, on this and other labels. The same applies to Anton Dermota, whose *Dichterliebe* and other Schumann songs have gone (LGX66023), and also his mixed operatic bag on LGX66048, and the 10-inch components (TM68037, 68047). *German Opera Choruses* on TM68031 offers the only chorus available from Kreutzer's *Nachtlager in Granada* (along with *Tannhäuser* and *Freischütz*); TM68039 offers a cheap selection from Möllöcker's *Bettelsudent*, though presumably the complete recording is still available, on Vanguard.

Turning now to the Decca catalogue proper, a close scrutiny of what at first sight seems a fairly severe pruning reveals that there is in fact remarkably little which is being finally lost. A series of Ansermet recordings prove to contain nothing which has not already been reissued on the Ace of Clubs label, re-cut and re-numbered, or replaced by newer recordings, except perhaps LXT5306, Tchaikovsky's Sixth Symphony, hardly an expected title nowadays from this conductor, which was not too well received on issue and is now replaced by the recent Martinon recording. Similarly, most of the Van Beinum recordings are now on Ace of Clubs or MP; his Haydn Symphony No. 100, coupled with No. 104 under Krips on LXT2683, is an exception and this disc is the only one to offer this coupling, though there are several newer ones differently arranged. Tebaldi's *Butterly* under Erede (LXT2638/40) is of course superseded by the new version under Serafin, though some extracts from the older issue still remain. Krips' Schubert 6th (LXT2585) has gone, but there are other and later recordings; the same applies to Damen's Sibelius Violin Concerto (LXT2813), though this seems a likely candidate for the Ace of Clubs; Elman's Tchaikovsky Concerto has already been transferred to the cheaper label. Campoli's Bruch Concerto on LXT2904 is replaced by Ricci's recording, while the Mendelssohn on the reverse has been transferred to ACL4, differently coupled.

The Rostal/Osborn Kreuzer Sonata on LXT2732 is however a total withdrawal, still further depleting an ill-fated series; souvenir hunters will note. They should also turn their attention to the LK series, where one of Kathleen Long's few LPs goes with the deletion of LK4043 (Ravel and Chabrier); in a different field we lose the two 12-inch discs of "Intimate Opera", LK4035 (Pergolesi) and 4036 (Purcell

and Arne)—those who saw these productions at the time these recordings were made will be able to accept their limitations and may like to secure them if they can. Another odd item is LK4037, *Atlantic Crossing* by Grofé, conducted by the composer with narration spoken by Anton Dolin and E. le Vane.

For the "pops" there is a long list of LF series, also of Brunswick LAT and LA series (no AXTL's this time), also Felsted and London labels, and even Decca and Brunswick and other 78s; collectors in these fields should see their dealers. Exceptionally, there is a separate list of London deletions taking effect from June 1st, 1959, "for contractual reasons"; mainly in the LTZ-U, EZ-U, HP-APB and U, and AL series.

D.G.G.

A Deutsche Grammophon deletions list has also reached us, fortunately early enough for due notice to be given before the final date of withdrawal from the catalogue, **June 30th, 1959**, although the discs involved will only remain available while existing stocks last.

This list follows the recently established pattern in that it looks more formidable than it is. We append the usual classified list, marking ↑ those items which are the only current versions in this country, and § those recordings which, after the present list has taken effect, will remain available in different guise (some on the cheaper LPX label). Those marked §§ were announced for the second LPX release which has been temporarily postponed. An interesting facet of the present operation is that a number of 10-inch LPs are being withdrawn after the contents have been made up into 12-inch form and reissued, thus reversing the customary process of breaking down an LP into component parts on 10-inch or 45, although D.G.G. has also done a certain amount of that as well; perhaps the American preference for the 12-inch format is now reaching us more strongly.

The biggest losses on the present list are the two Haydn oratorios, of which *The Seasons* is the only presently available version. Were it not that in Germany these four discs have been reissued on three, so saving 25% of the cost (the American Decca issue of the same performance was on three from the beginning), and that a new recording may well be in the offing from another company, we would urge readers strongly to consider an immediate attempt to secure this set of a most refreshing and unjustly neglected work. *The Creation* has probably suffered from the competition of the cheaper and not markedly inferior four-sided Vanguard recording; certainly one or the other ought to be in any collection which aims to cover the choral repertory. Here again, the D.G.G. version has been re-cut on four sides in Germany, and though we have no information on the intentions of the English branch, we feel that a similar reissue of both these works is not improbable; but please do not blame us if they have gone for ever!

Another interesting but dispensable recording is the controversial baritone *Orpheus*, with Fischer-Dieskau, of which reams were written when first issued (relatively recently—August 1957). There are a few souvenirs of deceased artists which may be worth consideration; for example, the Schlusus and Hann recitals, where the former offers a bonus in the form of an otherwise unavailable Schubert song to offset rather variable recording, while the latter remains partly available on 45s, although the 12-inch format may suit some collectors better, while orchestral discs include some of Furtwängler and Lehmann. Two Oistrakh recordings from behind the Iron Curtain will also be noted.

The two Wolf Lieder recitals of songs from the *Italienisches Liederbuch* include some 30 songs not

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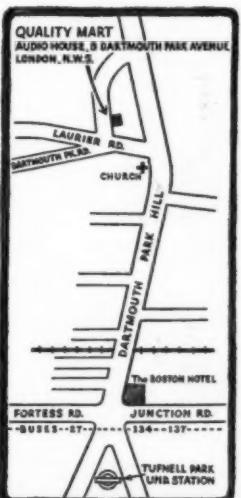
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RECORD INFORMATION SERVICE: A new publication from Audio House detailing developments in records, tape and high fidelity. Ask also for details of the new Spring list of Polydor imported records, mono and stereo LP's and 45's, and if folk songs from America, Scotland and Ireland interest you, the new Collector record list.

It is important to pursue the best means of reproducing records, tapes and radio. We are well known for the thorough demonstrations and expert advice we extend to intending purchasers of equipment. No appointment is necessary.

REVISED OPENING HOURS: Monday-Saturday, 9.30-6. LATE CLOSING Wednesday 8.30. EARLY CLOSING Thursday 1.0. Only 16 minutes from Charing Cross by Northern Underground, or Bus 27, 134, 137, to Tufnell Park Station, thence 4 minutes' walk. Note address carefully as our frontage is without a window display.



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otherwise available (one song appears on both discs) and although received with a few reservations when first issued here in 1955 (particularly in connection with the Fischer-Dieskau recital, which dates back some years earlier) their disappearance will cause an unfortunately large gap in the Wolf repertory until replacements arrive, as surely they eventually must.

The Mendelssohn Trio on DG16107 was only issued here in October 1958; perhaps the makers have taken to heart the strictures on the turnover in the second movement? If you fancy the work, Liszt's *Hungaria* is unique and a recommended recording; so is the disc of Hindemith conducting his own *Symphonic Dances* (DG16094), but this may well reappear on a 12-inch disc (perhaps coupled with *Mathis der Maler*?).

There are also a few deletions from the Archive catalogue, and it is surely permissible to wonder of what use is an archive if its contents are to be subject to normal commercial considerations and deletion policy. Apart, however, from the *St. John Passion*, it seems fairly likely that the present deletions may be reissued, as in Germany they have all been differently coupled—the Brandenburgs, for example, on four 12-inch sides instead of the present inconvenient and uneconomic layout; similarly with the Handel *Concerti Grossi*, which there come on three 12-inch discs (of which, oddly, the last is already issued here), and the Bach Two-part Inventions coupled with the three-part on one 12-inch disc. The Cantatas have already appeared here in their new permutations, so perhaps we should wait longer on events before complaining about the Archive deletions too strongly.

BACH
DG16126—Brandenburg Concerto 3 *Anspach-Leitner*
API3016 }—Brandenburg Concertos, complete.
APM14011/2 } *Basse Schola—Wenzinger* (part 1)
APM14036/8—*St. John Passion*. (part 1st)
Soloists, Leipzig Cho. & Orch.—Ramin
JAPM14046—Cantatas 4 & 152 *Krebs, F.-Dieskau, etc.*
AP13016—15 Two-part Inventions *E. Harich-Schneider* (clavichord)

BARTOK
DG16021—Sonata, 2 pfs. & percussion *Pick-Axenfeld, Seemann, etc.*
DG16054—2 Portraits, Op. 5 *RSO—Fricsay*

BEETHOVEN
DG18219—Ahl perfido! *A. Varnay*
DG18362—Choral Fantasy, Op. 80 *A. Fodles, Cho., & BPO—Lehmann*
DG16071—Piano Concerto 2 *Kempff, BPO—v. Kempen*
DG16072—Piano Concerto 4 *Kempff, BPO—v. Kempen*
DGM18030—Septet, Op. 20. *BPO Ensemble*
DGM18179—Sym. 3, "Eroica" *BPO—Jochum*
DGM18361/2—Sym. 9, "Choral" *Soloists, BRO—Jochum*
DG16126—Weile des Hauses, Ov. *BPO—v. Kempfen*

BLACHER
DG16054—Paganini Variations, Op. 26 *RSO—Fricsay*

BORODIN
DG16006—Prince Igor—Dances. *RSO—Fricsay*

BRAHMS
DG16024—Tragic Ov., Op. 81 *BPO—Lehmann*

CHOPIN
DG16025—Ballades, complete. *J. v. Karolyi* (No. 2)
DGM18262/3—Nocturnes, complete *S. Askenease*

DEBUSSY
DG16091—Prélude à l'après-midi d'un faune *BPO—Lehmann*

DELIBES
DG17040—Coppélia Suite *Bamberg—Lehmann*

DVORAK
DGM18152—Violin Concerto *J. Martiny, RSO—Fricsay*

FALLA
DGM18177—El Amor brujo, complete *Eustáqui, BPO—Lehmann*
DGM18177—Three-cornered hat—6 dances *BPO—Lehmann*

GLUCK
DGM18343/4—Orpheus, complete *Fischer-Dieskau, Streich, Stader, etc.; Cho. & RSO—Fricsay*
GRIEG
DG16075—Pf. Concerto, Op. 16 *Aeschbacher, BPO—Ludwig*

HANDEL
API3010/1 } Concerti grossi, Op. 6, Nos. 1/8
APM14013/4 } *Bamberg Sym.—Lehmann*

HAYDN
DGM18254/6—The Creation, complete *Seefried, Holm, Borg; BPO—Markevitch*

†DGM18025/8—The Seasons, complete *Trötschel, Greindl, RSO—Fricsay*

§DGM16026—String Quartet, Op. 76-3, "Emperor" *Koeckert Ott.*

DGM18016—Sym. 88, G major *BPO—Furtwängler*

§HINDEMITH

†DGM16094—Symphonic Dances *BPO—Hindemith*

HUMPERDINCK
DGM18217/P—Hansel und Gretel, complete *Streich, Lindermeier, etc.; MPO—Lehmann* (excerpts §)

KODALY
DGM17060—Galanta & Marosszek Dances *RSO—Fricsay*

§DGM18204—Psalms Hungaricus *Häfliger, RSO—Fricsay*

LISZT
§DGM17034—Les Préludes *BPO—Ludwig*

†DG17034—Hungaria *Bamberg—Leitner*

MENDELSSOHN
DG16107—Pf. Trio No. 1, Op. 49 *Santoliquido Trio*

DGM18001—MSND—Ov. & Inc. Music *Soloists, Cho., BPO—Fricsay*

MOUSSORGSKY—RAVEL
DG16061—Pictures from an exhibition *BPO—Markevitch*

Mozart
DG16014—Pf. Concerto K 503 *Seemann, MPO—Lehmann*

§DG16056—Pf. Concerto K 488 *M. Haas, BPO—Leitner*

§DG16083—Sym. 41, "Jupiter" *RSO—Fricsay*

DG16101—Vln. Concerto 5, K 219 *D. Oistrakh, SSO—Konwitschny*

DG16096—"Coronation" Mass, K. 317 *Stader, Krebs, Grimaldi, etc.; BPO—Markevitch*

DGM18219—Concert Arias (Inc. K578; K513, 612) *Stader, Borg*

DGM18091—Operatic Overtures *BPO—Lehmann* (part §)

ORFF
DG16045/6—Carmina Burana. Soloists *BRO—Jochum*

RAVEL
DG16073—String Quartet, F ma. *Loewenguth Qu.*

ROSSINI
DGM18203/4—Stabat Mater. *Stader, etc.; RSO—Fricsay* (3 sides; now 2 sides, §)

SCHUBERT
DG16085—Sonatinas, vln. & pf., Op. 137, Nos. 1, 3 *Schneiderhan, Seemann*

§DG16051—Sym. No. 8, "Unfinished" *BPO—Lehmann*

§DGM18015/6—Sym. No. 9, C ma. *BPO—Furtwängler*

SCHUMANN
DG16024—Manfred Ov., Op. 115 *Bamberg—Lehmann*

DG16007—Pf. Concerto, Op. 54 *M. Haas, BPO—Jochum*

DGM18235—Sym. No. 1, Op. 38 *RSO—Fricsay*

§DG16084—Sym. 3, Op. 97 *BPO—Leitner*

DG16063—Sym. 4, Op. 120 *BPO—Furtwängler*

DG16121—3 Romances, Op. 28; Kinderszenen *Aeschbacher*

STRAUSS, J.
DG16003—Fledermaus Quadrille; †Bitte Schön Polka, etc. *W.S.O.—Leitner*

DGM18050—Morgenblätter, etc. *RSO—Fricsay*

STRAUSS, R.
DG16091—Don Juan, Op. 20 *BPO—Lehmann*

§DG16006—Till Eulenspiegel *BPO—Fricsay*

DGM18011—Rosenkavalier excerpts. *Lehmann, Trötschel, etc. (part §)*

TCHAIKOVSKY
DGM18196—Vin. Concerto. *D. Oistrakh, SSO—Konwitschny*

DGM18104—Sym. No. 4, Op. 38 *RSO—Fricsay*

DGM18104—Sym. No. 6, Op. 74 *BPO—Fricsay*

WOLF
DGM18005—16 Lieder (inc. 14†) *D. Fischer-Dieskau, H. Kluss*

DGM18192—22 Lieder (inc. 17†) *I. Seefried, E. Werba* (all from the *Italienisches Liederbuch*)

REOTALS
DGM18003—G. Hann, Operatic (inc. §Zar u. Zimmermann, Barbier v. Bagdad, §Wildschütz)

§DGM18029—H. Schulzus, Lieder (inc. † Schubert: Ali Schwager Kroesus)

* * *

The following abbreviations are used:
 BPO = Berlin Philharmonic Orchestra.
 BRO = Bavarian Radio Symphony Orchestra.
 MPO = Munich Philharmonic Orchestra.
 RSO = Berlin Radio (ex-RIAS) Symphony Orchestra.
 SSO = Saxon State Orchestra, Dresden.
 WSO = Württemberg State Orchestra.

The Acoustical Manufacturing Co. Ltd. His object was to present not equipment, but sound, and sound of remarkable quality. The first Saturday session was "The Fascination of Folk Music" by Mr. J. Bristow (Leicester G.S.), a much enjoyed hour with excellent illustrations. He was followed by Mr. Percy Wilson on the subject of "Gramophones, Grommets, Gadgets and Gimmicks"—an up-to-date discussion on pickups and record wear, assisted by an amazing array of heads recently brought back from

HODDESDON CONFERENCE

The sixth biennial conference of the National Federation of Gramophone Societies was held at High Leigh, Hoddesdon, Herts, from April 10th to 13th. Proceedings were opened by the Chairman, Mr. W. W. Johnson, who welcomed his opposite number from New Zealand, Dr. Wright St. Clair.

The opening session was a fascinating demonstration recital by Mr. P. J. Walker, of



Lionel Salter, Sir Adrian Boult, W. W. Johnson and Wright St. Clair in conversation at the recent N.F.G.S. Conference. (Photo: B. Webb.)

America. In the afternoon Sir Adrian Boult, President of the N.F.G.S., again submitted to questions, as he has done in the past, and entertained the company for two hours on a variety of matters connected with music and the gramophone. Later there was a debate on "Record Sales"—with a panel representing the manufacturer, the dealer, the record club, and the purchaser. "The Seven Ages in Sound"—a recorded anthology of words and music on two channels—was presented in the evening by Messrs. H. L. York and M. Harding (Southampton G.S.). This entertainment reflected great credit upon its authors, who had drawn upon the great mass of recorded sound from the earliest times.

Sunday morning opened with further reference to the recurring subject of the conference—stereo. Mr. R. J. Neve's title was "Stereo and the Ordinary Man", a technical discussion delivered in non-technical language showing the scope of present-day problems and hopes for the future. Then came the really amusing "An Experiment in Sound" by Messrs. H. Brittain and D. Humphriss (G.E.C.). An original musical composition, specially written for the occasion, was played by a live quintet which unfortunately retired one by one from the fray in order to take refreshment. However, unlike Haydn's *Farewell Symphony*, the music did not peter out, because the missing parts had been pre-recorded on tape and managed to fade in when the live performers faded out. Over their foaming tankards, therefore, the instrumentalists heard their music continue to the bitter end, though their instruments were mute beside them! What a triumph it was for the sound engineers! Sunday afternoon began with "Pibrochard, Mozart and all That", a programme of well-chosen records presented by Mr. A. Hutton (Edinburgh G.S.). After tea a fascinating history of recorded music from the time of the phonograph up to the introduction of electric recording was presented by members of the Dulwich and Forest Hill G.S. Cylindrical records played on early talking machines reminded us of the quality of reproduction some of us endured at the beginning of this century. The final session was a showing of musical films arranged by Mr. Donald Aldous.

OBITUARY

HUGH H. HARVEY

The record collecting world has suffered a great loss with the passing on Friday, April 17th, of Hugh H. Harvey, at the age of 74.

Hugh Harvey was one of the few collectors who could recall the great days of the golden age of opera, and he was a frequent visitor to Covent Garden in the years immediately preceding the First World War. His articles in THE GRAMOPHONE and other journals on such singers as Scotti, Destinn, Farrar and others were completely authoritative, and in recent years his record programmes given to the Recorded Vocal Art Society have been some of the highlights of the Society's programme. In addition to this, he was directly responsible for the discovery of two unknown records by the great Emma Albani, which were subsequently re-recorded and issued by I.R.C.C.

Those of us who enjoyed Hugh Harvey's friendship will always remember him for his encouragement to young collectors, his almost boyish enthusiasm for his hobby, and for his warm humanity. We feel sure that all record collectors will wish to join us in conveying their sympathy to his widow and daughter in their bereavement.

J.F.

CORRESPONDENCE

The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, THE GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.

L.S.O. and Everest

In Mr. Harold C. Schonberg's "Letter From America" on page 559 of your May issue, he refers to a record on the Everest label of Stravinsky's *Symphony in Three Movements* played by the London Philharmonic Orchestra. This was in fact played by the London Symphony Orchestra, and perhaps it will be possible for you to correct this in your next issue.

It might interest you to know that we are to give this work at the Festival Hall on June 30th in a programme of contemporary music, conducted by Colin Davis.

London, S.W.1. JOHN CRUFT, Secretary,
London Symphony Orchestra.

A Third Tape Society

The suggestion has been made that it would be a good thing if a tape-recording society could be initiated which would provide for the exchange of views, at a reasonably advanced level, on the arts, science, philosophy—indeed any subject of human interest. The title "Third Tape Society" is taken from the B.B.C. Third Programme and is intended to indicate the scope and character of the proposed society.

The society is visualised as an informal group (or possibly series of groups) without rigid rules. A prospective hon. secretary and hon. technical editor are available and anyone interested is asked to communicate in the first place with the undersigned.

PETER D. TURNER.

Cave Cottage, Oakridge Lynch,
Stroud, Gloucestershire.

Vaughan Williams Biography

In his will the late Ralph Vaughan Williams expressed a desire that his biography should be written by his wife in collaboration with Mr. Michael Kennedy. The Oxford University Press has been entrusted with the publication of this biography, which is now in preparation. I should therefore be grateful to any readers who would be willing to loan letters or relevant documents referring to Vaughan Williams' life and career. These letters and other documents should be sent to the address below; the greatest care will be taken of them, and they will be copied and returned as speedily as possible.

JOHN BROWN.

Oxford University Press,
Amen House, London, E.C.4.

Carl Nielsen

With the recent extensive deletions by several of the major record firms, deletions which, in some cases, we could ill afford to lose, room has surely been left in the catalogues for some of the greatest music of this century: that of Carl Nielsen. His representation on LP at the moment is pitifully inadequate: only four of the six great symphonies, of which the recording of No. 4 (from 78s) is most unsatisfactory. I have the record, and yet a recent performance in the Festival Hall, with Sir John Barbirolli and the Hallé, revealed to me for the first time the full power of the work. Is Sir John going to record it?

The *Four Temperaments* Symphony (No. 2), mentioned in works of reference as his most popular symphony, has yet to receive an LP recording, as has the enigmatic No. 6, with its sneer at modern experimental composers and its superb variation finale. Full praise must, however, go to Decca for their performance and recording of the titanic Fifth, but now they have

deleted their record of the Flute Concerto and the wildy original Concerto for Clarinet and Side-drum, we are left only with the comparatively unimportant Violin Concerto.

Another painful deletion by Decca was the Organ Commotio (coupled with three Motets for choir), but they have spared us the Chaconne for piano, albeit coupled with something-or-other by Liszt. They also have a finely played record of orchestral pieces from *Masquerade*, and two quartets, but both unsatisfyingly played.

And what else is missing? Well, for a start, we could have the Op. 45 Suite for piano, the piano variations, Op. 40, *Springtime on Fyn* for chorus, soloists and orchestra, the *Aladdin Suite*, some of Nielsen's many songs, particularly *The Stonebreaker*, the Wind Quintet and the *Helios Overture* (the last two have both fallen under Decca's axe). Then, later, perhaps the string quintet, the Violin Sonata and the Three Pieces for piano, Op. 59. All this, of course, besides the Symphonies 2, 4, and 6.

Am I being greedy? If so, perhaps it would not be too much to ask for a 45 of the glorious *Serenade for Strings*. This is the least we could do for one of the most, if not the most, original composers since Beethoven.

Harrow, Middx. R. J. DEARLING, JR.

Freak Stereo

The following account (a true one) of a freak stereo experience may, perhaps, be of interest; I hope it may also help to put stereo into something like its proper perspective.

It happened that I wanted to listen in the shop to a copy of the recent Ace of Clubs reissue of pieces by Ansermet and the Suisse Romande and the assistant obligingly put the record on for me. This particular shop has a stereo demonstration model over which all records are played, so there is every chance of comparing mono and stereo discs played in this way, which seems to be a favourite pastime with some people, judging by correspondence on the subject. The piece in question was the *Danse Macabre*: came the opening "midnight chimes"—from left-of-centre; it seemed the speakers needed some adjustment. But then came in the solo violin—about a foot to the left of the right-hand speaker! No question about it, for when the rest of the orchestra joined in the question-and-answer section, there was the soloist firmly placed on the right, swaying very slightly as a live violinist would, with the others spread out behind over the rest of the "playing space". The only trouble was that Ansermet appeared to be taking it much faster than before and to have transposed the piece up; but, of course, it was really that the player was at 45 instead of 33½. When the speed was reduced the "stereo" effect was hardly noticeable, though I am bound to say it seemed to linger very slightly.

No doubt Mr. Wilson and others can explain this phenomenon—it seems to have something to do with the stylus pressure being altered as a result of the increased speed. But the really incredible part of all this is that this is the first time I have heard anything resembling the much-publicised stereo effect: and I have heard a good many stereo records now, of one sort or another (including those trains) played over many different kinds of equipment (though not the very best) including the player in question. Both my ears work fairly well, and I am not cursed with an enormous surfeit of imagination; neither were the pub open, so it wasn't that. I don't suggest that all stereo player owners should now play their records at the wrong speed for experiment's sake, but at any rate I'm not as sceptical as I was about stereo—though what a way to be converted!

London, N.16.

W. G. MANLEY.

June,

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Stereophonic Sound

Much has already been printed in your journal regarding the pros and cons of stereophonic sound, but so far, to my mind, several aspects of the matter have been rather neglected.

There is no doubt that stereo does a marvellous thing in bringing us close up, as it were, to the individual instruments of an orchestra, but are we always meant to hear music in quite this way? I think not. Take, for example, a full orchestra playing a large-scale work. To hear this as the composer might intend the score to sound (possibly with sustained harmony on woodwind and brass at times, against moving strings, all of which may be supporting a few solo instruments) unless one were placed reasonably distant from the orchestra much of the "blending" of tones would be lost. Indeed, the only position from where one could hear orchestral sound, as presented on many stereo discs, would be on the conductor's rostrum. Some works, on the other hand, may actually benefit from such presentation. In fact I would go so far as to say that if all the research and progress made over the years in recording had only culminated in Decca's stereo record of the Mendelssohn *Midsummer Night's Dream* music it would have been well worth while.

Some form of artistic direction seems to be needed in recording nowadays, whereby the different styles of music could be given appropriate treatment. The engineers have shown themselves equal to pretty well any demand in the way of recorded sound, therefore it would be a pity if their efforts were continually wasted on "violins to the left—cellos and basses to the right", etc., which, after all, only becomes a form of "gimmickry" when it is overdone. Obviously then, it would be a comparatively simple matter to arrange for any desired effect to be secured in recording. A fact which must be borne in mind, however, is that our sense of direction in regard to sound varies according to distance. The greater our distance from the source of a sound the less do we sense its direction, and with combined sounds at a distance our difficulties in this respect are correspondingly increased. To prove this one need only close one's eyes at an orchestral performance in a concert hall and try to establish aurally the relative positions of the various instruments.

Three most vivid examples of aural illusion, depending for effect on our inability to locate the source of a sound at a distance, I remember very well. One occurred in a theatre, where a band on the stage was "ragging" a Friedmann-Slavonic *Rhapsody*. One of the clarinettists stepped forward to play a rather extravagant cadenza. About half way through he dropped the instrument but the sound still went on. Obviously the entire cadenza had been played by another member of the band, yet the whole theatre audience had been completely fooled. Another occasion was at the Royal Albert Hall during the performance of two musical clowns at a very mixed concert. To the right of the platform stood one of the clowns dressed in an immaculate pierrot costume and about to play his trumpet. He raised the instrument to his lips when from it there came (or seemed to come) the sound of a chord on a piano-accordion. This had been played by the other clown, who had crept on to the extreme left of the platform unobserved. Needless to say, the vast Albert Hall audience roared with approval and delight, so complete had been the illusion. The third instance occurred at home. After playing a number of records for some friends, a high-pitched whistling sound was heard and which seemed to be coming from the loudspeakers. Several of us confirmed this impression, so thinking that one of the valve stages had possibly plunged into oscillation I began

looking over the amplifier for a fault. Then someone opened the room door, when the sound was clearly heard by all to be coming from a whistling kettle boiling in the kitchen. All this need not detract from the value of stereo recording and reproduction. We have long been aware of the art of ventriloquism, but care must be taken lest stereo develops into just a mechanical pursuance of that art.

At the present time there appear to be three main categories of recorded stereo sound: (a) the slightly exaggerated similar to the Mendelssohn cited above; (b) the much exaggerated, as with the "Pops" now being issued, and where one is placed, as it were, amongst the performers; and (c) that which might be termed the "Kine-phonics" type of recording, i.e. fire-engines, trains, etc., but also ideal for the domestic reproduction of opera and stage plays. There remains yet a fourth type of stereo sound, which, up to now has hardly been explored—the recording of an orchestra or set of performers at a realistic distance and in true perspective. When all the excitement is over and the novelty of stereo has worn off, this latter method may well become the normal for symphonic works. Then the great advantage in the improved sound quality of stereo as compared with "mono" should prove of enormous value to those interested in such music per se, rather than a microscopical dissection of the musical score, and which stereo should be equally capable of providing.

London, W.2. WILFRED WORDEN.

Bliss Piano Concerto

I have just been listening to a performance of the Piano Concerto by Sir Arthur Bliss, broadcast in the Northern Home Service of the B.B.C., conducted by the composer, with Mr. Clive Lythgoe as soloist. No doubt many readers of THE GRAMOPHONE were also listening, and wondering, like myself, why on earth there is no recorded version of the work currently available in our catalogues.

One remembers the definite performance by Solomon in the "78" days, and the fact that he gave the first performance, at Carnegie Hall, in 1939, and wonders why no LP version by this fine artist has appeared. The work is unique of its kind, and a splendid achievement by a British composer. Is it too much to hope that some enterprising company, like H.M.V., who gave us a first-class recording of John Ireland's Piano Concerto last autumn (albeit a little tardily), will give the poor old war-horses a rest for once, and perhaps give us a record of the Bliss concerto? If not now, then perhaps in 1960, when the work has its twenty-first birthday?

Huddersfield, Yorks. PETER HUNWICK.

Cziffra and his Piano

I am interested to see that Cziffra keeps his sandwiches in his piano (front cover, April issue).

Where is his Thermos?
Hayes, Middx. J. J. MALING.

EDITORIAL NOTES

Oriole Catalogue

A complete catalogue of Oriole Records, at all three speeds, complete to January 1959, is now available price 2s. 6d. from your dealer or direct from Oriole Records Ltd., 315-317 Oxford Street, London, W.1.

D.G.G. Musica Nova

In November 1958 (page 266) we gave details of the second issue of German Contemporary Music, under the title of "Musica

Nova", on the D.G.G. label. At the time these records were only available in Germany, but this month they are released in this country. It is hoped that a detailed review by William Mann will appear in the July issue.

Miniature Score

The miniature score of Miklos Rozsa's *Three Hungarian Sketches*, Op. 14 is now obtainable from Ernst Eulenburg Ltd. of 22-23 D'Arblay Street, London, W.1.

Folk Music in the Field

The Collecting of Folk Music and other Ethnomusicological Material—A Manual for Field Workers—is the title of a booklet edited by Maud Karpeles and issued by the International Folk Music Council of 35 Princess Court, Queensway, London, W.2—price 6s. Under such chapter headings as "Recording Equipment", "Recording in the Field", "Cinematography" and "Sound Filming" the booklet provides an excellent guide for those interested in recording for posterity those sounds and traditions of the past which are so quickly disappearing.

Purcell-Handel Festival

In conjunction with the celebrations arranged to take place in London this month to commemorate the tercentenary of Purcell's birth and the bicentenary of Handel's death, the British Institute of Recorded Sound is organising a series of lunch-time lecture/recitals. Full details may be obtained from the B.I.R.S., 38 Russell Square, London, W.C.1.

Audio Fidelity Distribution

Scientific & Technical Developments Ltd., of Melbourne Works, Wallington, Surrey (Wallington 9252) have now undertaken the distribution of Audio Fidelity Records in an area south of a line down from the Wash to Southampton.

Correction

On Advert page 88 of the May issue the weekly payments listed in the Telesonic advertisement should have read 51 of £1 for the Quad Electrostatic Loudspeaker and 40 of 10s. for the Decca FFSS Pickup.

On page 603 of the same issue the price of the Gramdeck should have been listed as £13 12s. complete, and the address of the distributors given as 29 Wright's Lane, London, W.8.

Libretti

The following libretti are now obtainable from the Decca Record Co. Donizetti—*Lucia di Lammermoor* (English/Italian—4s.). Ponchielli—*La Gioconda* (English/Italian—5s.). Moussorgsky—*Boris Godunov* (English/Russian—10s.). And from E.M.I. Records Ltd., Puccini—*La Fanciulla del West* (English/Italian, together with an introduction by Mosco Carner and illustrations of the leading characters—7s. 6d.).

The V-16 B.R.M.

Continuing their series of "Sound Stories", Stanley Schofield Productions of 6-7-8 Old Bond Street, London, W.1, have now released an EP (509—13s. 6d. incl. P.T.) featuring the story and sound (once described as similar to that of tearing calico) of the fabulous B.R.M. V-16 1½-litre supercharged Grand Prix racing car. The record is provided with an excellent commentary, written and spoken by Nevil Lloyd.

Pye Breakthrough

As from May 1st Pye Group Records established a new distribution scheme for their records which it is understood should facilitate delivery between factory and dealer. To

commemorate the scheme a special 12 in. LP has been produced entitled "Curtain Up!", featuring the roster of Pye popular artists and introduced by Bruce Forsyth. The number is Pye BRTH0059 and the special price for this particular record is 20s. including P.T.

REVIEWERS' NOTES

R.W. writes:

I would thank correspondents who have written to say that Florrie Forde included *Tipperary* in her medleys—recorded late in her career—on Columbia 9780 and Regal G9461, the former including a verse. But it is indeed odd if she never recorded it at the height of her—and its—fame!

W.S.M. writes:

Reviewing a recent record of Tchaikovsky's Piano Trio (Vox PL11140) I questioned the authority of a cut made in the performance. The authority is Tchaikovsky himself; I was misled by the similarity of two passages into thinking that passage A (at the beginning of the finale) was being played when it was really passage B. My apologies. There are various imperfections in the performance, but this isn't one of them.

R.F. writes:

Further to my review of the Mozart String Quintets last month, I have now been informed that a miniature score of the B flat, K.174, is available in the Lea Pocket Score series.

"The Gramophone" Exchange & Mart

RATES.—Advertisements are accepted for this section at the rate of sixpence per word, with a minimum charge of 6s. Where the advertiser offers to send a list or requests a stamped addressed envelope, this will be treated as Trade and charged at the rate of ninepence per word. If a Box Number is used an extra 2s. 6d. should be added to the cost; this includes the forwarding of replies. Letters to Box Numbers should be posted to Office, addressed as follows: All advertisements (copy in black letters or typewritten) should arrive by the 5th of any month and must be prepaid by the form of postal orders or cheques addressed to Messrs. General Gramophone Publications Ltd., 70 Charlotte Street, London, W.I. The Proprietors retain the right to refuse or withdraw "copy" at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

RECORDS FOR SALE

AACHEN CATHEDRAL CHOIR to Zurich Orchestra, plus light, pop and jazz sections; also extensive Stereo list. All microgroove recordings on our monthly list covered by unconditional guarantees, including those at very low prices indeed in our "Bargain" section. All new records supplied post free, guaranteed unplayed, carefully examined, pristine pressings, with inner and outer polythene. Our record library offers any LP of serious music in current catalogues for approximately 1s. per week. Details free on request to—Record Specialities, 10 Turner Close, N.W.1. Speedwell 3784.

ABOUT 230 LP'S. Chamber, Orchestral, Opera, Haydn Quartets, mostly about half price or less.—Box No. 1208.

A BRAND NEW LIST. All guaranteed perfect, including Carus (R.C.A.) 30s., Klempener, Kempf, Amadeus, Brain, Callas, numerous others. Some stereos.—Gramophone Shop, 903 Dumbarton Road, Glasgow, W.L. Kelvin 1967.

ABSOLUTELY GREATEST LIST IN THE WORLD OF RARE RECORDS. 1,000 originals through to modern contemporary recordings. From Abenoth to Zenatello, Björn to Tito, Golden Age LP from 2s. Send £1.4d. for your first copy of "Vocal-Art" and be amazed as others have been.—Crawley, 246 Church Street, London, N.9. EDM 7780.

ALWAYS A LARGE SELECTION of perfect condition second-hand LP's for sale at Chelsea Record Centre, 203 King's Road, S.W.1. PLA 2596.

COLLECTING? Still? Free list of Classical, Vocal, Orchestral etc.—Winston, 32 The Uplands, Ruislip, Middx. (Ruislip 2415).

COLLECTION OF ABOUT 300 CLASSICAL RECORDS, 78's perfect condition.—Aubrey, 5 Grasmere Avenue, Harpenden, Herts.

COLLECTORS EVERYWHERE.—American LP's available to order in approximately eight weeks (new) at prices from 20s. to 40s. Records sent to Great Britain and available to Customers Duty and Purchase Tax. Price list 60s. Catalogue (all labels) 2s. postage free. Non-classical catalogue (all labels) 2s. postage free. Annual subscription 25s. each for 12 big issues. British postal orders and currency accepted. Prompt postal service. International Record Library, 26 South Anne Street, Dublin.

CREATION. Seasons, D.G.O. Don Giovanni, Ohne Schatten, (Strauss) Life for Lear, Boris Godunov, Rosenkavalier, Decca, Walkure (Furtwangler) Mono, new condition.—Box No. 1194.

LARGE SELECTION Classical and Popular Reductions this month. List from.—Tredwell, Heathfield, Plumley, Cheshire.

LP OPERAS.—Barber, Lohengrin, Orfeo, Venus, 20s. per disc; Tancredi, Semele, Rigoletto, Mireille, Salome, 25s.; Figaro, Puritani, Hansel 2s. 6d.—8 St. Stephens Avenue, St. Albans 55616.

LP's, AS NEW; Orpheus in the Underworld, 3s.; Gluck "Don Juan"; Ballet, Cherubini Requiem (Toscanini); Koharovic "Dogheads"; Debussy Etudes (Gieseking); 2s. each.—Lambert, 53 Burrows Road, London, N.W.10.

MARPLESON IRCC L-7006 Golden Age of Opera. Martinielli in Opera and Song. CAL283. Perfect. Offers. Also early electrics. Lauri-Voila duets Archives. Box No. 1213.

"MINGHINI-CATTANEO": Verdi "Requiem". (W. Pinza) (H.M.V. D1751-D1760. Album) £2 10s. Wanted: any Cattaneo Biographical Information.—Box No. 1191.

NEW 12 in. LONG-PLAYING RECORDS deleted from the catalogue offered from 1s. to 2s. each. Send for free list.—Gibb's Bookshop, 83 Mosley Street, Manchester, 2.

RECORD BAZAAR.—50,000 from 1s. Also cheap EP's, LP's Write for lists.—1123/1146 Argyle Street, Glasgow, 8.

RED G. & T. BORONAT, 23420 and 53346; Tamazno, 52684. Offers.—Michael Wyler, Stanholme, Woodside Road, West Moors, Dorset.

"RHEINGOLD" Monaural, played once, cased book, £5 o.n.o.—Janes, Woolavington Vicarage, Bridgwater.

RUSSIAN LANGUAGE COURSE for sale. Four LP's, £4 15s. 6d. retail.—Box No. 1205.

TEN THOUSAND immaculate classical 78's, price 2s. and 3s. post free. No vocals. Send requirements.—Box No. 1179.

TRISTAN AND ISOLDE, complete on 78s. Bayreuth cond. Eimendorff, offers.—38 Dalecourse Lane, Northallerton, Yorks.

EQUIPMENT, ETC., FOR SALE

ABSOLUTELY ALL NEW OR MONEY REFUNDED. Whitedale SFB/3 £32. Super 12 FS/AL £14; Audiom 60 £21 15s. 6d.; Midax 650 £8 2s. 6d.; XO 750/5000 £25 15s. 6d.; Lorenz M/C Tweeters 30s.; Lowther PM6 £16 10s.; BJ Tan II and Stereo Head £10; Garrard 301 £22; Garrard 4HF £16 10s.; Collaro 4T 200/TX8 £16; Collaro 4TR200 £12 5s.; Jason J2:10 Stereo Amp £33; Dulci "Stereo Eight" £19; RD Junior Amp £4 17s. 6d. Also bargains in Tuners and Tape Recorders. This month's special offer, Chapman FM81 £16; Leak Point One Pre-Amp 7s.; Trebax £4 10s.; Collaro 4T 200/TX8 £15; Philips 12 in. £7 10s. Generous part exchange allowances against new equipment.—Audio Services, 189 East Barnet Road, Barnet, Herts. BAR 6605.

ACOUSTICAL QUAD II CONTROL UNIT, perfect condition, best offer over £5 accepted.—Robb, "Charleville," Cultra, Co. Down, N. Ireland.

ARMSTRONG A10 (MARK I), £11. Armstrong FM56 tuner, £10. Modified BJ arm with Goldring shell, £1 10s. Hi-Fi cabinet (front panel cut for Armstrong units) Australian Walnut finish 18s. in x 17 in. x 19 in. overall £3 10s. (cost £11).—Marshall, 18 Glenelton Road, London, S.W.16. STR 7871 (9-5 only).

ASTRONIC A1434 STEREO FREE-AMP (new), £16. Leak TL10 main amplifier, (£10); Dulci DPA10 main amplifier, (£9); Tannoy York 15 in. D.C., (£48).—Tideswell, 16a South Street, Warrington, Cheshire.

A-Z F.M. TUNER, £14. Column 8 loudspeaker cabinet, Whitewood, £5, speaker extra. Leak, Quad, Goodmans, Wharfedale equipment. Bargain prices. State requirements.—Ridson, 130 Dorset Road, S.W.19.

BJ DIAMOND STEREO HEAD in shell, twice used, unsuitable to owner's equipment, £7.—Cooke, 37 Sedgford Road, London, W.12.

BJ-ELAC 200 STEREO PICKUP (Diamond), new. Tannoy LP Pickup (Diamond), as new. Reasonable offers.—Box No. 1189.

CAPITOL RS101 STEREO REPRODUCER, £50 non auto.—Box No. 1203.

COLLARO 4T200 TRANSCRIPTION with studio pickup, unused. Equipment not completed. £14, or near offer.—Telephone: Imperial 3210.

COMPLETE HI-FI EQUIPMENT: Quad II amp, control and F.M. tuner. Connoisseur trans-motor. Leak pickup, LP and 78. Wharfedale SFB/3, Heil's cabinet, cost £200 offers. Also Grundig TK430/3D, mike and tapes. All under one year.—Box No. 1204.

G.Q. STANDARD SPEAKER (legs) £7 10s. Super 3 with volume control, £3 10s. Lenco GL56, 500 diam. and £15; Jason J.10 amplifier, £18; E.A.R. 510-P amplifier £18. RELiance 2329 after 7 p.m.

ESSEX ELIZABETHAN TAPE RECORDER for sale. Almost unused, 49 gns. including Cadenza, microphone etc.—24 Roehampton Gate, S.W.15. (Prospect 369).

E.M.G. MARK X A is splendid condition. Fitted also with pickup. Offers. Seen London.—Box No. 1217.

"EXPERT" MONAURAL PRE-AMP. very latest model £8. "Expert" A.M. Tuner, all-wave superhet, local distance switch. £8.—Write Box No. 1216.

FERROGRAPH 2A/NH, 7s and 15. Latest factory modifications. Very little used. Seen London. £52.—Box No. 1199.

FERROGRAPH 3A/N and 3A/NH, as new. £60 and £68. Microphones, tapes extra. London inspection. Box No. 1185.

FERROGRAPH 3A/N practically unused, as new. £68 microphones 35s. Mullard 3:3 amplifier, unused £5 17s. ed. H.M.V. F.M. self-powered tuner. £11 10s. Buyer collects.—Box No. 1178.

F.M. TUNERS, Jason designed, complete with valves, aligned and guaranteed £8 10s.—D. Martin, 135 Hawthorn Road, Barnsley, Woking, Surrey.

GOLDRING LS6 ARM, 2 shells, 3s.—157 Bourne Avenue, Hayes, (3367) Middx.

GOLDRING 500 CARTRIDGE (Sapphires) in BJ plug-in shell. As new, £2 15s. EDMONTON 7715.

GOLDRING 600 IN T.R.I. Transcription arm, used once, also Collaro FX in Lenco GS6 arm. Reasonable offers.—Box No. 1209.

GOODMANS SHERWOOD ENCLOSURE, fitted across 180 Mk. II and Trebax, mint condition, cost £43 Bargain at £29.—Lynch, 5 Chapel Avenue, Liverpool, 9.

GOODSELL-WILLIAMSON AMPLIFIER, KT66 dual H.T. supplies, dual chassis, Partridge throughout, £18. (Mersey-side).—Box No. 1192.

GRUNDIG TK420. Recently serviced by factory. Microphone with extension lead. Four 1,200 ft. reel tape £12. 6d. Eltham 1313.

GRUNDIG TK820/20, £40. Walnut Pamphonic Victor Junior loudspeaker, £15. Quad II Controller, £12.—Box No. 1184.

LATEST LEAK PICKUP—two heads—complete £12.—Ashcroft, 90 Wood Lane, Isleworth 8175.

LEAK AMP/PRE-AMP Stereo, £30. Lenco Trans Unit. Diamond Stereo Cartridge, £20. Two Expert Column Speakers, £25 each.—Holdings, 179 Hawley Road, Kent.

LEAK MARK II PICKUP LP and 78 heads, transformer, boxed, perfect, £9.—Turner, "Darleydale," Derby. Phone 46384.

LEAK MK. II LP HEAD and Transformer, £5. Latest TSL P.M. tuner in cabinet, £12 10s. Unused G.E.C. metal cone, £5.—Lowe, 103 Green Lanes, Castle Bromwich, Warwickshire.

LEAK STEREO 30 point one Stereo, pre-amp. Perfect condition, little used, three months old, under guarantee, £38.—Porter, 13 Cleave Road, Gillingham, Kent.

LEAK STEREO 20, new December, perfect, £45. o.n.s. 4 Broadway, Stevenage, Herts.

LEAK STEREO 20 AMPLIFIER, pre-amplifier (£50 n.o. new), as new, £45.—Rogers, Marden Hill, Hertford (3784).

LEAK T.R.F. TUNER (A.M.), pre-set, perfect £5 10s.—Westholme Gardens, Ruislip.

LEAK TL/10 and Point-one Pre-amp, £20. Owner changing to stereo.—G. N. Hodson, Oldswinford Castle, Stourbridge, Warks.

LEAK TL/10 VARISCOPE II, £20. Armstrong two-speaker system, £12.—Brennan, 47 Drakford Road, S.W.17. BALHAM 5638.

LEAK TL/12, main amplifier only, £15. Goldring T.N. Arm (no cartridge), two months old, £6. B.J. Mk. I Arm, £10, £10, £28 the lot.—Box No. 1218.

LEAK TL/12, VARISCOPE III, £10. Lenco GL56, 500 cart., £10 each, £28 the lot.—Box No. 1218.

LEAK TL/12 PLUS and Variscope III. Perfect condition, £25.—Charlig, 4 Reddings Close, London, N.W.1. Evenings, MILL Hill 6345.

LEAK VARISCOPE III, Mint condition, 11 gns. o.n.o.—31 Kingscroft Road, Leatherhead, Surrey. Phone 2962 after 8 p.m.

LENCO GL56 TRANSCRIPTION MOTOR, 78 Sapphire 32 Diamond Styli, £16 o.n.o.—Phone Canonbury 4311 after 8 p.m.

LOWTHER FMS DRIVE UNIT, used for few months only and as new, £13.—Box No. 1200.

LOWTHER F.M. TUNER, Mk. II (£20). Leak Pickup Mk. II, diamond stylus (£7 10s.).—Markson, 21 Oriental Road, Woking. Telephone 4943.

LOWTHER FMS UNIT in PW1 corner horn, polished Mahogany veneer; as new, £45. Pinmer 5590 or Box No. 1212.

LOWTHER T.P.I. SPEAKER, walnut, new, perfect cost £66, accept £75, o.n.o. Seen London.—Tel. PAR 8678 or Box No. 1215.

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MAXTON mint or Junior Superamp, tune S.P.A. II, Westhouse.

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P.F.A. £28. Con head. £8 Woodland.

QUAD SPEAKER, Tape Rec.

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R.C.A. A head, arm, R.C.A. Jubilee model Wharfedale £4 10s. three speakers corner motor with Collar 314 or Box No.

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ROGERS Rogers Juniors, 10 in. Cabinet with Matching Stool and Tweeter cliff-on-Sea.

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STEREO tuner unit, with speakers, m. diameter, accept £35 10s. Unit 12 in. Decca XMS radio and Meritone Recondition, condition, and Gamblang.

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TO MAKE complete exp. of cabinet work about worth about £10. Finishing amplifier equipment.

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MAXTONE HI-FI, STEREO, MONOPHONIC snips, mint or unused, s.a.e. specific requests, e.g., Rogers Junior Stereo, unused £50. SFB/3, mint, £30. R.C.A. amp. tuner, shopsoled £50. Garrard 301, mint, £22. SPA 11, unused, £27. many more.—247 Church Street, Westhoughton, Lancs. Tel. 2088.

ORTOPHON C, head only, diamond new, used 20 hours, approximately, £16 10s. o.n.o.; also Connisseur, Mark II, with LP Diamond Head, little used, £9. o.n.o.—Box No. 1190.

F.F.A. CONTROL UNIT with Williamson amplifier £22. Connisseur Mark II pickup with diamond LB £22. Quad Acoustical Corner Ribbon Loud-SPEAKER, perfect, 40 gns., or exchange Brenell (Mk. V) Tape Recorder.—Box No. 1187.

QUAD II CONTROL UNIT, as new, £13—Jones, Bradshaws Hall Farm, Bury.

QUAD II CONTROL UNIT, new valves, £12 10s. Tannoy 15 in. Dual concentric, £27. Axiom 101 £6. Wharfedale 15 in. £12 10s. Midax 400, £10 10s. Tannoy 15 in. £12 10s. Midax 400, £10 10s. Garrard 301, with crossover in sandfilled Klipsch horn enclosure, a bargain, £25. Collaro transcription motor with pickup, £13 10s. B.S.R. three-speed motor with Collaro studio pickup, £5. Apply.—Hampstead 0214 or Box No. 1207.

QUAD II CONTROL UNIT, £10 10s. Electrostatic speaker, £40. Both hardly used.—Box No. 1203.

QUAD II CONTROL UNIT, £11 10s.—Alresford (Hants) 2355 or Weybridge (Surrey) 4679.

QUAD II MAIN AMPLIFIER, £13. Sound condition.—Terry, 66 Greenway Street, Darwen, Lancs.

QUAD II PRE-AMPLIFIER, nine months old, fine pickup adaptors, £10.—Box No. 1198.

QUALITY OUTFIT—Wearite 3B Deck, masterlink MSA pre-amp, Lenco GL56. Leak pre-amp, latest Williamson amplifier. All as new and housed in contemporary Saple cabinet, cost £180, accept £90. Also H.M.V. quality tape player (new) in superb Walnut console cabinet with doors. Record and tape storage. Ideal basis Hi-Fi outfit. Cost £75, accept £40.—Box No. 1210 or phone Lincoln 2394.

R.C.A. AMPLIFIER, complete, £22. Ortofon "G" head, arm, trans., £15.—Ayres, 236 Cowley Road, Uxbridge, Middlesex.

R.C.A. AMPLIFIER AND PRE-AMPLIFIER, £18. Ortofon G Head, new diamond £6 10s. Goldring Jubilee micro-balanced Transcription Arm £3 10s. Goldring 600 Cartridge, diamond unused £3 10s. Balanced pair Williamson Amplifiers and matching unused Goodells Stereo II Tone Control £45. Goodmans 301 speaker system incorporating Trebax and Midax horns, Meridian 70 base in two units fully tenanted. £39. "Southdown" Burnished Walnut cabinet fitted with Leak TL/10 amplifier and pre-amp. Collaro transcription unit, Ortofon and Collaro Pickup, £25. All in excellent condition.—Box No. 1183.

B.C.A. AMP AND TUNER, £26. Lowther PM6 £12 10s. Equipment cabinet, £7.—Truman, 52 Brookfield Road, Langley, nr. Birmingham.

ROGERS CORNER HORN G/W Axiette, £17. Bakers 9 in. special Mark II, £7. Axiom 101 Reflex Cabinet, £4. Axiom 150, 25.27 Kingston Road, Romford 41146.

ROGERS JUNIOR AMPLIFIER and control unit. W.B. reflex cabinet with 10 in. Wharfedale Golden C.S.B. Details—6 Fairbairn Road, Brixton, S.W.9.

ROGERS SENIOR AMPLIFIER AND CONTROL UNIT. Rogers Junior self-powered VHF/FM Tuner. Collaro single four-speed turntable, all mounted in walnut cabinet with space for Tape Deck. All as new, £50. Matching Stentorian Reflex enclosure with 12 in. Speaker and Tweeter, £20.—Wood, 117 Ringwood Road, Highcliff-on-Sea, Hants.

ROGERS/WILLIAMSON AMPLIFIER, Collaro transcription turntable, 700c.s. crossover in W.B. Prelude cabinet. Goodmans Audiom 60 and Axiom 101 in corner reflex cabinet. Offers for the lot.—D. Jenkins, 69 Connaught Road, Cardiff.

SIMON SP/4 TAPE RECORDER, new, with Cadena Microphone, £85. Seen North Wales.—Box No. 1188.

STEREO MACHINE complete (New World) 2-12 in. speakers, matched; Garrard motor and pickup, fitted with diamond, used for demonstration only, cost £46, accept £35 o.n.o. Complete Reproducer, V.H.F. Tuner, 12 in. Grampian Speaker in Barker Cabinet. Dual XMS heads with diamonds. Superb quality from radio and record worth £80, accept £40. o.n.o. Martion Reverb Player, tone and volume controls, new condition, accept £10.—Devon, 71 Lightburn Road, Cambuslang, Lanarkshire, CAM 704.

TANNOW VARILUCTANCE CARTRIDGE with Lenco arm, LP diamond, perfect condition, £8 10s.—607 Green Lane, Ilford, Essex.

TAPE RECORDERS. All Telefunken models new in sealed cartons and guaranteed. Less 10% cash with order. Sent anywhere by B.R.S. carriage forward. Insurance paid.—D. Smith, Esplanade Hotel, Southend-on-Sea, Essex.

THREE-SPEAKER CORNER SYSTEM, Audiom 60. Axiette, Super 3 and cross-overs, £45 o.n.o.—5 Bushey Avenue, Orpington, Kent.

TO MAKE ROOM for expansion necessitated by increasing export sales, we have for disposal a quantity of cabinets incorporating bass reflex chassis; originally worth about £30. These cabinets are suitable for housing amplifiers, gramophone motor, tape deck or similar equipment. Offered subject to being unsold at £15 ex-work. Finish walnut, size 33 in. high by 31 in. wide by 18 in. deep, depth of lid 6 in. Inquiries to Sound Sales Ltd., West Street, Farnham, Surrey. Farnham 6461. Box No. 1176.

UNIMIXER MIXING UNITS for professional approach on portable recorders. Three independently controlled inputs, calibrated dials. In June we supply limited quantity new Gevaert 1,700 ft. E.M.I. 1,200 ft. (on Ferrospools) tapes on 7 in. spools at 31s. and 25s. and Gevaert 850 ft. LP tape on 5 in. spools at 22s. 6d. post free.—Sound News, 10 Clifford Street, London, W.1.

WAL-GAIN TRANSISTOR PRE-AMP, virtually unused, unsuitably owner's equipment, £4; E.M.I. Unipivot Transcription P.U., absolutely unused, complete with transformers in maker's box, £5.—Hall, The Pond House, Offley, Hitchin, Herts.

WEARITE TAPE DECK 2BN with three heads for monitoring during recording, perfect 26 gns. London demonstration.—Box No. 1201.

WEARITE 3B TAPE DECK, new, unused in makers carton—or has Monitor head, £35. SNAresbrook 2149, evenings.

WEARITE 3B TAPE DECK, £22. Jason 8V Pre-amp, £17. JTV Tuner, £14. H.M.V. Tuner and Power Pack, £8. Two Quad Electrostatic Speakers, £40 each.—Box No. 1214.

WHARFEDALE WICS.S. SPEAKER, new, perfect, £12 o.n.o. Delivered London.—Box No. 1206.

WILLIAMSON AMPLIFIER and Pre-Amp. with filter, "C"—Core O.P., £15. Quad II Main Amplifier, unused, £19. Connisseur Pickup, three Heads, Diamond, £12. 2s. Tefzelon KLESK, used once, £61. Tannoy 12 in. D.C., Corner Cabinet, £25. Excellent Tape Recorder, three-speed, £20.—35 Cunningham Park, Harrow.

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GP 63 Independent Reflex and Enclosed Cabinets 4x long, 2x high, 1x deep. Recommended for the 10" Wharfedale speakers. Motor Board size 20" x 15" deep, with clearance for either single player or record changer. 10" turner required. Oak, walnut and mahogany. PRICE £22 10s. or 67s. 6d. deposit and nine monthly payments of 4s.

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Trebax	£ 2 s. 6d.	Deposit 18 Month
Axielle	6 12 2	18/- 10/- 10/-
Axiom 300	11 5 9	19/- 7/2
Triaxiom	25 0 0	75/- 12/4
Super 8 FS/AL	19 12 0	21/- 7/8
Goldax 101	25 0 0	25/- 9/1
Co Axial 12	25 0 0	25/- 9/2
WB HF 1012	4 15 0	14/3 5/2
WB HF 1016	7 12 4	22/6 8/-

AMPLIFIERS	Cash Price	Hire Purchase
Quad 22 Control	25 0 0	75/- 27/2
Goldring Pre-amp	32 0 0	85/- 45/6
Armstrong Pre-amp	32 0 0	95/- 69/6
Leak TL12 Pre-amp	34 13 0	103/9 75/2
RD Cadet & Control	17 10 0	52/6 19/-
Duci DPA 10 Control	15 15 0	47/3 17/1
Leak Stereo 30 and Control	51 9 0	154/6 55/10

TUNERS	Cash Price	Hire Purchase
Quad FM	28 17 0	87/- 31/4
Armstrong 3	27 6 0	82/6 29/7
Champion 85	28 15 0	87/- 36/4
Loud Tough	35 15 0	101/3 36/7
Rogers Powered	24 10 3	73/6 26/7

CHASSIS	Cash Price	Hire Purchase
Armstrong PB 409	28 7 0	85/- 31/10
Armstrong Jubilee	28 8 0	88/- 62/-
Armstrong Stereo 44	28 1 0	85/- 31/10

MOTORS	Cash Price	Hire Purchase
Collaro 4T/200	18 12 0	55/6 20/2
Connisseur Type B	27 16 1	82/6 30/3
Garrard 4 HF	18 9 9	55/6 20/1
Goldax TA Mk. II	25 3 7	25/- 19/2
Garrard 301	25 3 7	25/- 19/2
Lenco GL 58/590	28 8 8	78/- 27/8

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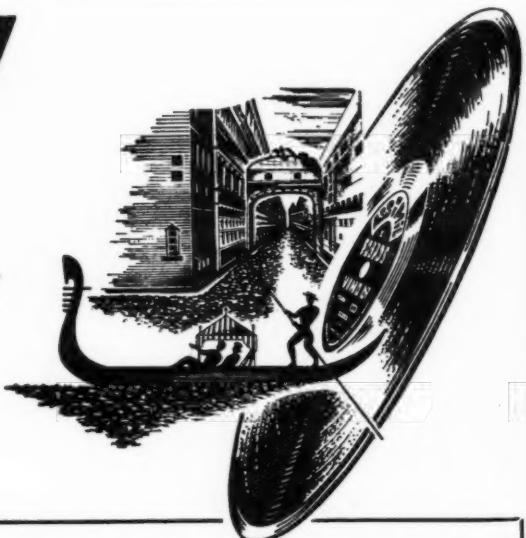
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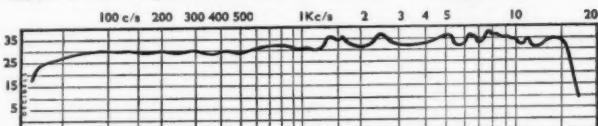
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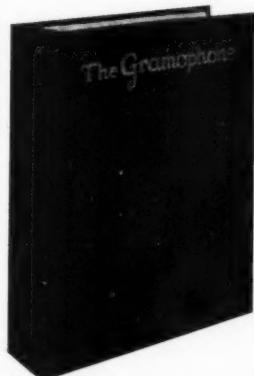
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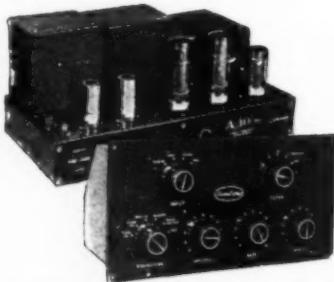
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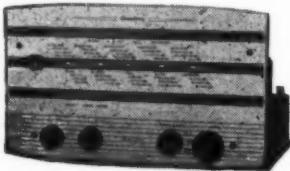
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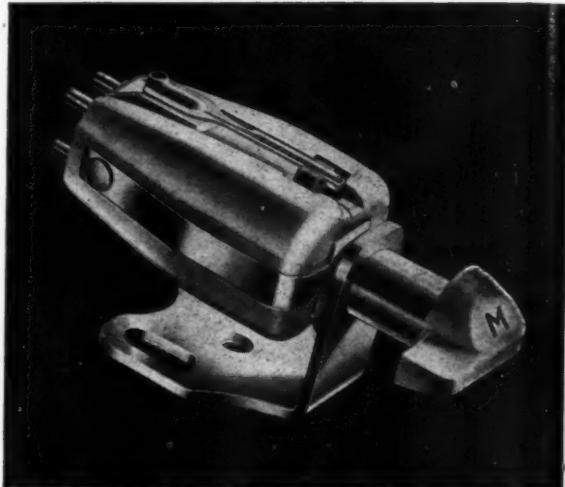
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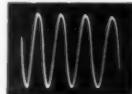


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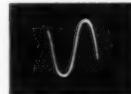
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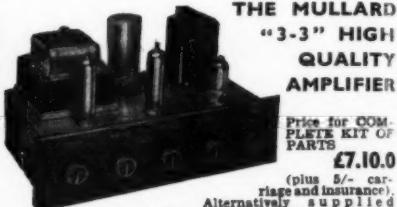
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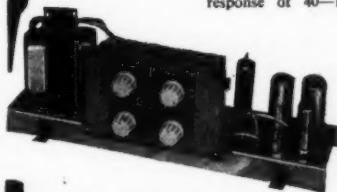
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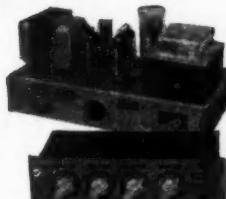


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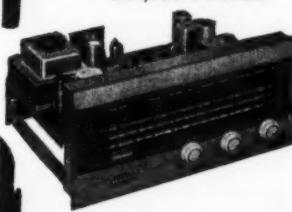
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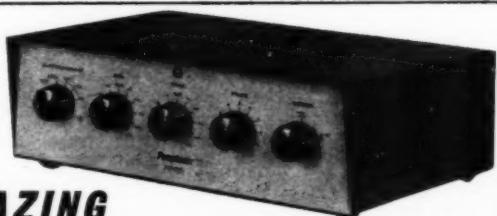
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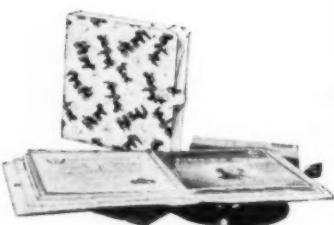
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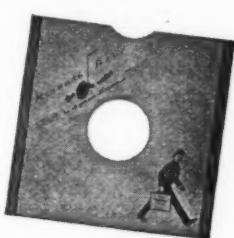
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INDEX TO ADVERTISERS

PAGE		PAGE	
Acoustical Manufacturing Co. Ltd.	3	Fl-Cord Ltd.	59
Agate & Co. Ltd.	47	Foyle, W. & G., Ltd.	60
Alpa Plastic Products Ltd.	84	Furlong, A. T., & Sons Ltd.	86
Armstrong Wireless and TV Co. Ltd.	74	Garrard Engineering & Manufacturing Co. Ltd.	45
Audio Fidelity (England) Ltd.	57	Golding Manufacturing Co. (G.B.) Ltd.	10
Audio-Plan	84	Goodmans Industries Ltd.	73
Auriol (Guildford) Ltd.	87	Goodsell Ltd.	82
Avgarde Gallery	87	Goodwin, C. C., Ltd.	77
Beam-Echo Ltd.	25	"Gramophone, The," Binding	73
Benfelli, F., Ltd.	87	Gramophone Exchange Ltd.	28
Bensted's Ltd.	86	Griffiths Hansen (Recordings) Ltd.	87
B.K. Partners Ltd.	86	Grundig (G.B.) Ltd.	52
Bowers & Wilkins Ltd.	76	Hardwick & Christian Containers Ltd.	85
Broadway Radio	87	Harridge, H. C.	85
Brown, N. C. Ltd.	87	Heaton, Norman, C.	86
British Ferrograph Recorder Co. Ltd.	5	High Fidelity Developments Ltd.	86
B.T.H. Sound Equipment Ltd.	8	Horns of Oxford	86
Burne-Jones & Co. Ltd.	Cover II	Howard Photographic	81
Capitol Records	22	H.M.V. Records Front and Back Cover.	33, 34, 35
Chapman, C. T., (Reproducers) Ltd.	81	Imhof, Alfred, Ltd.	Cover I.
Chelsea Record Centre	86	International Collectors' Agency	88
Chimes Music Shop	85	Jason Motor & Electronic Co.	4
City Sale & Exchange Ltd.	Cover II	Largs of Holborn	85
Claroxov Products Ltd.	87	Leaky's Radio	83
Cloake, L. & H.	87	Leak, H. J., Ltd.	65
Cole, E. K., Radio & TV Ltd.	7	Lewis of Westminster	60
Collectors' Corner	32	Lionnet, John & Co. Ltd.	71
Columbia Records	21, 33, 34, 35, 56	Long Playing Record Library Ltd.	11
Davies, A., & Co.	86	Lustraphone	Cover II
Datstrom Ltd.	67	Margolin, J. & A., Ltd.	9
Decca Record Co. Ltd.	28, 32, 45, Supplement	Mercury Records	20
Deutsche Grammophon (G.B.) Ltd.	43, 44	Millers (Cambridge)	87
Dickinsons of Pall Mall Ltd.	76	Minnesota Mining & Manufacturing Co. Ltd.	61
Discurio	80	Modern Electrics Ltd.	6
Drawda Hall Bookshop	87	Modern Techniques	82
Dulci Co. Ltd.	79	M.E.S. Recording Co. Ltd.	15
Dynatron Ltd.	63	Multimusic Ltd.	62
Educational Technical Developments (Radiostruktur)	88	New Max Electronics Ltd.	82
Electric Audio Reproducers Ltd.	88	Northern Radio Services	66
Elwin, Henry, Ltd.	87	Novello Co. Ltd.	86
E.M.G. Handmade Gramophones Ltd.	24		
E.M.I. Assimil	72		
E.M.I. Sales & Service (Audio Equipment Division)	14		
E.M.I. Sales & Service (Recording Materials Division)	49		
Expert Gramophones Ltd.	71, 72		

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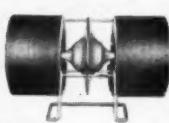
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